DOCUMENT RESUME

ED 216 979 SO 014 082

AUTHOR Alm, Jan
TITLE A Sourcebook for the Interpretation of Traditional Dance By Outdoor Museums and Historic Sites.
PUB DATE Sep 81
NOTE 184p.; M.A. Thesis, Western Kentucky University. Some pages are marginally legible.
AVAILABLE FROM Western Kentucky University, Folklore, Folklife, and Oral History Archives, Bowling Green, KY 42101.

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS *Dance; Folk Culture; Information Sources; *Museums; Organizations (Groups); *Program Development; Program Implementation; Research Tools; Resource Materials
IDENTIFIERS *Historical Landmarks

ABSTRACT

This publication will help historic sites and museums plan and develop programs of traditional dance interpretation. Outdoor museums and historic sites are increasingly involved with the interpretation of social and emotional life. Because it is a social and emotional event, dance can be a valuable part of this interpretation. There are four steps to program development: (1) identify the interpretive themes and objectives of the site and the ways in which dance interpretation could serve these goals; (2) determine through research that dance did occur at the site and the time period portrayed; (3) establish through research the types and functions of the specific dances; and (4) plan, practice, and incorporate the dance interpretation into the site's program. There are eleven chapters to the publication. Chapter one examines folklife research and its relationship to interpretation at historic sites and outdoor museums. Historical organizations involved in traditional dance interpretation are the focus of chapter two. Chapter three describes traditional dance programs for historic sites and outdoor museums. How to plan a program of traditional dance interpretation is the topic of chapter four. Chapter five presents considerations for researching and presenting a program of traditional dance interpretation. Chapter six discusses types of sources for researching traditional dance. Chapters seven through nine provide examples of the different types of sources, such as contemporary and retrospective written sources, iconographic sources, and material culture sources. Chapter 11 summarizes the preceding chapters. The publication concludes with additional listings of sources and resources for the research of traditional dance. (RM)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

BEST COPY AVAILABLE

ED216979

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

X The document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

Jan Alm

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

A SOURCEBOOK FOR THE INTERPRETATION OF TRADITIONAL DANCE BY OUTDOOR MUSEUMS AND HISTORIC SITES

A Thesis
Presented to
The Faculty of the Department of
Modern Languages and Intercultural Studies,
Folk Studies Program,
Western Kentucky University
Bowling Green, Kentucky

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

By
Jan Alm
September 1981

SP014082

A SOURCEBOOK FOR

THE INTERPRETATION OF TRADITIONAL DANCE

BY OUTDOOR MUSEUMS AND HISTORIC SITES

Recommended September 11, 1981
Date

Joy Anderson
Director of Thesis

Camilla A. Collins

John M. Fuller

Approved October 1, 1981
Date

Elmer Gray
Dean of the Graduate College

This paper copyright 1981 by Jan Alm. Bowling Green, Kentucky.

ACKNOWLEDGEMENTS

Grateful thanks are due to many different people for many different reasons.

For patient question answering, thanks to: Genny Shimer, Jim Morrison, Bill Litchman, John Forbes, Barbara Harding, Mae Fraley, Kate Keller, ALHFAM members who responded to my questionnaire, Debbie Smith, Eward Pease, Maud Lyon, Candace Matelic, Steve Stearns and his staff at Conner Prairie Pioneer Settlement, the staff of The Homeplace 1850, and the office staff of the Country Dance and Song Society.

For helpful librarianship, thanks to: Bob Turek, Fina Simpson, Jo Kibbee, and Nancy Baird.

For interested support, thanks to: Lori Frey, Anna Anderson, Laura Lee, Burt Feintuch, Fang, and Sally Carter.

For many long and doubtless painful hours of reading, thanks to my committee members: Jay Anderson, John Forbes, and Cam Collins.

For monetary support, many thanks to: my parents, Charles and Lenore Alm, and the Western Kentucky University Graduate College.

Thanks most of all, for months of support, suggestions, ideas, and toleration, to my committee chairman, Jay Anderson.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....iv

ABSTRACT.....viii

CHAPTER ONE: FOLKLIFE RESEARCH AND ITS RELATIONSHIP TO INTERPRETATION AT HISTORIC SITES AND OUTDOOR MUSEUMS.....1

CHAPTER TWO: HISTORICAL ORGANIZATIONS INVOLVED IN TRADITIONAL DANCE INTERPRETATION.....10

CHAPTER THREE: VARIETY OF TRADITIONAL DANCE PROGRAMS FOR HISTORIC SITES AND OUTDOOR MUSEUMS.....14

CHAPTER FOUR: PLANNING A PROGRAM OF TRADITIONAL DANCE INTERPRETATION.....20

CHAPTER FIVE: CONSIDERATIONS FOR RESEARCHING AND PRESENTING A PROGRAM OF TRADITIONAL DANCE INTERPRETATION.....34

CHAPTER SIX: TYPES OF SOURCES FOR RESEARCHING TRADITIONAL DANCE....38

CHAPTER SEVEN: A GUIDE TO TYPES OF SOURCES FOR DANCE RESEARCH: CONTEMPORARY WRITTEN SOURCES.....41

Collections of Dances
Dancing Manuals
Sheet Music and Music Books
Accounts of Dancing
Advertisements in Newspapers, Broadsides, and Other Sources
Articles in Newspapers
Letters
Diaries and Journals
Etiquette Guides
Legal and Religious Records and Publications
Military Records and Accounts of Military Life
Magazine Articles and Stories
Club Minutes
Autobiographies and Autobiographical Stories

CHAPTER EIGHT: A GUIDE TO TYPES OF SOURCES FOR DANCE RESEARCH: RETROSPECTIVE WRITTEN SOURCES.....59

Scholarly Journals
Popular Dance Journals
Social Histories
State, Regional, or Local Histories
Histories of Dance
Dissertations and Theses
Record Sleeve and Jacket Notes
Biographies
Oral Histories and Oral Interviews
Novels--Regional, Local Color, Romantic
Children's Books
Studies of Musicians
Museum Monographs and Research Done at Other Museums
Books on How to Teach or Do Dances
Poetry
Folk Tales
Song Texts
Dance Dictionaries and Encyclopedias
Dance Indexes
Dance Bibliographies
Other Bibliographies
Festival and Dance Directories

CHAPTER NINE: A GUIDE TO TYPES OF SOURCES FOR DANCE RESEARCH: ICONOGRAPHIC SOURCES.....87

Drawings and Paintings
Artists' Sketchbooks
Regional Art
Folk Art
Sculpture
Slides and Photographs
Films and Video Tapes
Popular Magazine Illustrations
Book Illustrations
Newspaper Illustrations
Advertising Illustrations

CHAPTER TEN: A GUIDE TO TYPES OF SOURCES FOR DANCE RESEARCH: MATERIAL CULTURE AND OTHER SOURCES.....102

Material Culture Sources
    Women's Attire
    Men's Attire
    Dance Cards, Tickets, and Programs
    Architecture
Organizations as Sources
Clothing Sources
Music Sources

CHAPTER ELEVEN: CONCLUSION.....111

SOURCES AND RESOURCES FOR THE RESEARCH OF TRADITIONAL DANCE.....113

Folk Studies, Historic Preservation, and Museum Work
Social Scientific Studies Involving Dance
Theses and Dissertations on Dance
Dance and Movement Notation Systems
Bibliographies, Indexes, Dictionaries, and Encyclopedias
Dance and Historical Organizations
Dance and Related Journals and Magazines
Directories of Festivals and Dance Events
Dance Manuals and Collections
How to Folk Dance Instruction Books
Historical Studies Involving Dance
Religious and Ethical Commentary on Dance
Literary Sources
Iconographic Sources
Dance Music Sources
Clothing Sources

A SOURCEBOOK FOR THE INTERPRETATION OF TRADITIONAL DANCE BY OUTDOOR MUSEUMS AND HISTORIC SITES

Jan Alm September 1981 176 pages

Directed by: Jay A. Anderson, John M. Forbes, Camilla A. Collins

Department of Modern Languages and Intercultural Studies, Folk Studies Program Western Kentucky University

Folklife scholars often produce work which is valuable to outdoor museums and historic sites. Folklife scholars deal with functional, contextual, emic, and interdisciplinary studies--all approaches which produce valuable interpretive data for museums and sites. This thesis is an example of folklife work designed for use in the museum field.

Outdoor museums and historic sites are increasingly involved with the interpretation of social and emotional life. Because it is a social and emotional event, dance can be a valuable part of this interpretation.

Sites and museums developing programs of traditional dance interpretation may find it helpful to follow several steps: 1.) determine through research that dance did occur at the site and time period portrayed; 2.) identify the interpretive themes and objectives dance can fulfill; 3.) gather as much information about the site's dance traditions as possible through research employing a wide variety of sources; 4.) learn to perform the dances, identify their interpretive significance, and incorporate them in interpretive programs.

The text includes both descriptions and examples of a wide variety of research sources--primary, secondary, iconographic, material culture, and others. Also included is a checklist of aspects of dance events any or all of which staff members may wish to research and interpret. The closing "Sources and Resources" section is an annotated guide to books, periodicals, organizations, and other sources of assistance in dance interpretation.

CHAPTER ONE: FOLKLIFE RESEARCH AND ITS RELATIONSHIP TO INTERPRETATION AT HISTORIC SITES AND OUTDOOR MUSEUMS

Staff members at historic sites and outdoor museums and the scholars of several academic disciplines are increasingly concerned with the study and interpretation of the everyday life of the common man, or folklife. Among folklorists, interest in the life of the common man can be seen in the rise of folklife study as a discipline. Among historians, this growing interest can be seen in the recent development of the New Social History, an interest in the average man and his social and economic patterns. Historic sites and outdoor museums of the past commonly represented the elite elements of American history: houses of the rich, forts, governmental buildings, and the like. In recent years, however, new sites have been appearing which interpret the life of the common people, or folk.

Books and articles like Don Yoder's "Folklife Studies in American Scholarship" in American Folklife (Yoder 1976:3-18) are indications of growing folklife interest within the folklore field. Richard Dorson's opening to Folklore and Folklife: an Introduction (Dorson, 1972:1-50) is titled "Concepts of Folklore and Folklife Studies" and discusses folklife as a discipline which is related to but independent from the discipline of folklore. The selection of "Folklore and Folklife" (University of Pennsylvania) and "Folk and Intercultural Studies" (Western Kentucky University) as departmental names also indicates an expanding

interest beyond the traditional "folklore" study of texts and oral materials. Dorson cites the 1963 founding of the journal Folk Life by the Society for Folk Life Studies as an indicator of the types of investigations pursued in the field of folklife studies: occupational, architectural, custom, craft, and aesthetic, as well as diverse others (Dorson 1972:3). The United States government, too, recognizes the field of folklife studies with governmental use of the term "folklife." The National Endowment for the Arts and the National Endowment for the Humanities both fund folklife projects. The government supports a national Folklife Center and sponsors the Festival of American Folklife.

Folklife study deals with all aspects of a group's day-to-day existence. According to J. Geraint Jenkins,

> The folklife student's duty is to collect the tools and implements that ordinary people used, and to record details of their life, their skills, their homes, their fields, their customs, their speech, and their leisure activities. The student of folklife searches for the key to the world of ordinary people; he attempts to throw light on their astonishingly ill-documented day-to-day life. (Jenkins 1972:498).

Among historians, the New Social History school of study--founded in 1929 by French historians Marc Bloch and Lucien Febvre--explores the economic patterns and the social behavior of individuals. In contrast to traditional historians' study of the elite and the "history-makers," the New Social Historians study material which is virtually identical to the materials of folklife studies--the everyday life of the common man. British historians such as George Ewart Evans (Tools of Their Trades) and W.G. Hoskins (The Midland Peasant) have joined this recent French school of historical study, and Americans, too, have begun to join the movement. Studies done by Americans which deal with workers, women, family, and occupational groups all reflect the growing American interest in the New

Social History. An American historian, George McDaniel, for instance, recently wrote Hearth and Home: Preserving a People's Culture (McDaniel 1981), a study of Afro-American folk housing and anything but an elitist history.

Folklife museums are becoming increasingly common. J.W.Y. Higgs explains the purpose of a folk or folklife museum in the following way.

> A folk museum should preserve a record of the everyday life and culture of the area which it serves; it should mirror the changes in this culture whether they are of the past or currently taking place in order that they may be adequately recorded. People come to a folk museum in order to study the history and background of their own everyday life.... (Higgs 1963:4-8).

In Europe, the first museum devoted to the culture of the common people of a region was Sweeden's Museum of Scandinavian Folklore, founded in 1873 by Artur Hazelius, and which later became Skansen, the outdoor folklife museum. The concept of a folk museum spread to Denmark where the Frilandsmuseet was opened in 1901 and to Norway where Maihaugen (May Hill) was opened in 1904 (Alexander 1979:84-85). The concept of a museum devoted to folklife materials spread to America with the founding of Colonial Williamsburg in 1926. Colonial Williamsburg attempts to recreate the activity and life of a major part of a colonial city. Columbia, California, a typical mining town; Old Sturbridge Village in Massachusetts; Mystic Seaport, a Connecticut sea town; and the Farmers Museum at Cooperstown, New York, all followed in the wide assortment of museums which collect, preserve, study, and interpret the folklife of the American people (Alexander 1979:91-93).

Ellis Burcaw, in Introduction to Museum Work, discusses the changing role of the history museum as museums increasingly turn attention to the preservation of folklife materials. Burcaw says:

> The important objects in a history museum are the commonplace, typical, popular, and once-plentiful artifacts of everyday living, but it is precisely this kind of material that is least likely to be stored away in a trunk in the attic eventually to be offered to the local museum. Progressive history museums today accept two somewhat radical ideas: 1) the best history includes a strong measure of anthropology, and 2) collecting from today's world for tomorrow's makes sense. (Burcaw 1975:61).

This concept that the ordinary is the stuff of which history is made is the same concept which is leading to the formation of larger numbers of intentionally and consciously folklife-centered museums.

Historic sites and outdoor museums are becoming involved with this new folklife movement in several ways: through new research being done, through the development of new interpretive programs, and through the development of completely new museums and sites. Much of the research which is being done at history sites and museums illustrates a folklife interest. The research files of Indiana's Conner Prairie Pioneer Settlement, for example, reveal information not on which dances were being done by the rich Conner family but on which dances were typical of any central Indiana village in 1836. The development of interpretive programs which deal with folklife also illustrates an interest in the common man. At Homestead National Monument in Nebraska, interpretation centers on the experiences not of the rich or the elite but of the common man, the homesteader. Completely new museums are being seen, too, the sole aim of which is to interpret folklife. One example is The Homeplace 1850 which portrays the life on a two-generation family farm in Tennessee and Kentucky's Land Between the Lakes region during 1850.

Some folklorists are studying and dealing with information which these "folk" sites attempt to interpret to the public. Both sites and

folklorists are examining the events of daily life: the way wheat was harvested, the songs sung in church, the way crawdads were cooked, who named the children, how people felt about their in-laws, which dances were danced--in short, every aspect of the lives and emotions of the common people.

Folklore and folklife scholars have a special way of examining cultural materials which makes their work valuable to museums and sites which interpret folklife. The folklorist's concern for not only ethnography but the interpretation of context, structure, and function makes folklore work useful in the interpretation of folk culture and life. A museum for the preserving or restoring folk architecture in the Virginia area would find much valuable information in Henry Glassie's detailed study Folk Housing in Middle Virginia; a Structural Analysis of Historic Artifacts (Glassie 1979). If the museum was located in Kentucky, the work of Lynwood Montell and Michael Morse, Kentucky Folk Architecture (Montell and Morse 1976) would offer much data. Sod Walls (Welsch 1968) would be indispensible to a historic site or outdoor museum interpreting the life of Nebraska's settlers who dwelt in sod houses.

Regionalists such as Welsch, because of their in-depth knowledge of a single area, have much to offer the museums and sites which interpret that region. Don Yoder has spent years researching the lives of the Pennsylvania Germans. Yoder's work, although not specifically intended for use by museums, provides much of the ethnographic observation and detail needed to interpret the lives of the Pennsylvania Germans. In England, George Ewart Evans delved into the folklife of a single region, East Anglia, and produced six books of such ethnographic detail that they would be treasures to any museum wishing to interpret the area's folklife.

One of Evans's books, for example, is Tools of Their Trades: an Oral History of Men at Work c. 1900 (Evans 1970). Life and Tradition in the Yorkshire Dales (Hartley and Ingilby 1968) includes many photographs of folklife in Yorkshire which would help make a museum portrayal of this folklife more authentic.

Folklore work dealing specifically with material culture of a people can be a great value to museum interpretation, too. Because museums and sites, unlike sound recordings or collections of tales, deal primarily with the interpretation of tangible artifacts, scholarly studies of material culture will contribute much to a museum's research base. Books such as Allen Eaton's Handicrafts of the Southern Highlands (Eaton 1973) and J. Geraint Jenkins's Traditional Country Craftsmen (Jenkins 1965) contain much data for the museums which study and collect the artifacts of the southern Appalachians or of Wales.

In addition to the folklore work which is incidently useful to museums and sites, some folklore work is designed and done specifically for these organizations. Ormond Loomis, for example, compiled a lengthy bibliography of materials useful to outdoor museums and historic sites. His work is titled Sources on Folk Museums and Living Historical Farms (Loomis 1977).

Among the folklore work which is being used by historic sites and outdoor museums is Jay Anderson's "A Solid Sufficiency: an Ethnography of Yeoman Foodways in Stuart England" (Anderson 1971). This doctoral dissertation was the basis of much of the foodways interpretation which is being done at Plimoth Plantation in Massachusetts. Candace Matelic, a 1977 graduate of the Cooperstown Graduate Program, wrote a manual for planning museum interpretation programs. Her work is titled "Training Programs for Interpreters at Outdoor Museums in the Northeast" (Matelic

1977). Matelic examines the staff training programs of six outdoor museums and concludes with a suggested model program and standards for training. One emphasis of Matelic's work is to assist museum staff members in the development of an understanding of the concepts of folklore and folklife. Maud Lyon's thesis is another example of folkloristic work which is being used by sites and museums. A recent Cooperstown graduate, Lyon prepared a thesis titled "History That Fits: Period Clothing for Living History Interpretation" (Lyon 1981). This work is a practical guide and sourcebook for professionals in the museum field.

Recently, as Don Yoder discusses in "Folklife Studies in American Scholarship" (Yoder 1976:3-18), historic sites and outdoor museums have extended their interest in material culture to include the emotional and social lives of the people of their various locales. Included in the spectrum of cultural material studied by both folklorists and sites is dance. Dance is an interpretive genre which enables a site to illustrate social and emotional behavior, for dance is a social and emotional event. Dance was a vital traditional genre in many of the folk communities which historical sites and outdoor museums portray. In fact, Curt Sachs says, "...we should accept with caution the occasional reports about 'danceless' peoples." (Sachs 1937:11). Dance is a vehicle for the interpretation of the wholeness of the lives of the people of the past, of the folklife sites and museums are seeking to interpret.

Judith Lynne Hanna effectively defines dance in this way:

> Dance can be most usefully defined as human behavior composed, from the dancer's perspective, of (1) purposeful, (2) intentionally rhythmical, and (3) culturally patterned sequences of (4a) nonverbal body movements (4b) other than ordinary motor activities, (4c) the motion having inherent and aesthetic value.(Hanna 1979:19).

Like folk sites and museums, folklorists are interested in the social and emotional lives of the people. Much folklore work in the area of dance, however, is either too technical or not academic enough to benefit sites and museums.

The lack of beneficial folklore work in the area of dance is illustrated in the paper "Dancing Through the Journal of American Folklore" (Alm 1981), a survey of the dance articles and reviews of dance books found in the pages of the Journal of American Folklore from 1888 through 1980. The survey shows that the earliest dance information found in the Journal is ethnographic descriptions of American Indian dancing recorded by anthropologists. This information is of limited use to sites because it was recorded by observers outside the culture of the dancers themselves and with little or no attempt to understand the dancing from the dancers' point of view. From the 1910's through the 1930's, dance articles most often were collections of playparty texts with little or no contextual information, music, or instructions for performance included. These missing elements are the information most needed by sites and museums interpreting playparties. During the 1940's and 1950's, reviews of "how to folk dance" types of books comprised the Journal's largest category of dance articles. The Journal's reviews of such "how to folk dance" books reveal the books' general lack of scholarship. Such books were frequently written and intended for recreational folk dancers and are often not academic enough to be of use to sites and museums. At the other extreme lie the articles on such topics as labanotation, a method for recording movement on paper. Articles of this type are frequently too academic and are therefore of little use to site researchers. Dance articles in the Journal of American Folklore have provided little informa-

tion which would be of significant value to site or museum staff members planning a program of dance interpretation.

Because of the way folklife scholars study a subject, their work can be especially useful to folklife museums. The study of contextual data, the field work, the emic studies, the concern with function, and the multi-disciplinary approach employed by folklife scholars all provide the types of information needed by folklife museums as bases for interpretation. In dance, as in other areas, folklife scholars have the tools and techniques to produce studies which will offer folklife museums the information needed to develop accurate programs of interpretation.

Folklorists need to produce accurate, well documented studies of dancing which are intended not only as academic works but as information useful to the professionals in the museum field. If applied to the area of dance, the structural, functional, and contextual studies which folklorists are now producing could be useful to outdoor museums and historic sites. Hopefully, this thesis could serve as an example of the type of study which could be of value to the museum field.

CHAPTER TWO: HISTORICAL ORGANIZATIONS INVOLVED IN TRADITIONAL DANCE INTERPRETATION

This thesis is designed for people who are responsible for the development and presentation of interpretive programs at historic sites and outdoor museums. In addition, the information included may be useful to those who wish to mount static, indoor exhibits interpreting traditional dance. This work may also aid those responsible for the presentation of traditional dance at festivals and other special events, and it may assist sites in the interpretation of dance without actual performances of the dances.

A historic site is the location at which some event or events considered to be of "historical significance" occurred. There are historic sites located across the country. These sites are commonly houses of the rich, battlefields, court houses, places of political importance, or monuments to the history of society's elite--Independence Hall, for example. In recent years, with increased interest in the everyday lives of the common people, many more historic sites have been developed which commemorate the lives of commoners. One such site is Homestead National Monument in Nebraska, a site which recognizes the hardships and triumphs of the pioneers who homesteaded the American West.

The everyday life, or folklife, of the people is a subject of increasing interest in historic site interpretation. The social life of

individuals and of communities is becoming a major theme. The ways in which people lived and related to one another are being portrayed, and historic sites are becoming increasingly interested in interpreting the totality of life.

Dance is a traditional form of expression which was often important as an event which cut across class, ethnic, occupational, and other divisions. Dancing is an activity which occurred at many of the locations which are now considered historic sites. Portrayal of dance and its context and functions is therefore essential to the interpretation of the totality of life at these historic sites. Dance is also essential to the interpretation of the social and emotional lives of the people who lived at these historic sites. Homestead National Monument, for example, might interpret dance as an illustration of a major social function in the homesteaders' lives. Independence Hall might choose to interpret the balls which were held in the building's second floor ballroom at the time of the writing of the Declaration of Independence--an illustration that the lives of the people were not solely devoted to politics.

Unlike historic sites, outdoor museums are placed in locations which are of no particular historical significance. To form outdoor museums, buildings of a particular time period or region are relocated, restored, or reconstructed at the museum site. The buildings themselves are artifacts exhibited by the museums. The intent of outdoor museums is to represent and interpret the day-to-day lives of the people of a certain region or time period. One outdoor museum is Conner Prairie Pioneer Settlement, a re-creation of an 1830's village in Indiana. Another, Nebraska's Stuhr Museum of the Prairie Pioneer, portrays an 1880's Nebraska railroad town. Living historical farms are outdoor museums which

interpret rural life, including social life. One aim of living historical farms is to portray rural dwellers not as totally isolated but as a part of a community.

Outdoor museums have from the start represented the folklife of the common people. These museums have been leaders in the interpretation of all aspects of life, including social and emotional facets. Dance events, occasions which cut across many social boundaries and brought many groups into interaction, can be a major tool for social life interpretation by outdoor museums. Georgia Agrirama, an agricultural museum, might choose to portray dancing in an effort to dispel the image of early farms as isolated outposts. The Stuhr Museum of the Prairie Pioneer might interpret dance events as a major social function in a pioneer town.

Historic organizations and arts groups may also have occasion to become involved in the interpretation of traditional dance. Encampments, reenactments, and craft shows are popular events commonly sponsored by such organizations. The Tippecanoe County Historical Association of Indiana, for example, each Fall sponsors the Feast of the Hunter's Moon, a re-creation of a 1700's gathering of the French and Indians at a fur trading outpost on the Wabash River. The events includes demonstrating craftsmen, contests of skill, military units, food, and other events and activities--including dance. Dance is an active, visual, and exciting event and is therefore often included in such festival occasions.

This volume is intended as a sourcebook for the interpretation of traditional dance by historic sites, outdoor museums, and other organizations. The following pages include program ideas and suggestions and a research guide to a wide variety of types of research sources. In addition, the annotated "Sources and Resources" section should provide

some starting points for dance research. The chapters which follow are intended to give ideas and to suggest directions and starting points for people working in the museum field who wish to include traditional dance in their interpretive programs.

CHAPTER THREE: VARIETY OF TRADITIONAL DANCE PROGRAMS FOR HISTORIC SITES AND OUTDOOR MUSEUMS

A program of traditional dance interpretation should support and contribute to a site's overall interpretive program, to the site's goals, objectives, and themes. Like any other interpretive event, dance should be a well-integrated portion of the visitor's experience at a site. In planning for dance interpretation, it will therefore be necessary to determine what the site's overall purpose is and in what ways dance can contribute to the accomplishment of this purpose. Staff members will also find it helpful to decide what the purpose of the dancing itself will be and for whom the dance program will be intended. A dance program should be as serious and well-integrated a part of overall site interpretation as any demonstration of plowing or blacksmithing.

If dance is to be presented for the public, four types of dance programs are possible. The dancing may be an authentic re-creation of a dance event; the site may present a demonstration of one or more types of dancing; the dancing may be an educational event in which the public is invited to participate; the dancing may be a strictly recreational occasion. A fifth possibility is that dancing may be sponsored by a site for the staff alone without public involvement. Any of these programs will require the planning, research, and implementation of the types suggested and discussed in the chapters which follow.

An authentic re-creation for the public. The aim of this type of dance interpretation is to represent the past accurately. This type of program implies first-person interpretation, with individuals and the surroundings all representing an actual dance event from the past. This type of interpretation allows the visitors to view the dancing in the context in which it originally occurred. The appropriate surroundings and even time of day can all be portrayed. Authenticity requires that many considerations be dealt with: clothing, music, instruments, refreshments, location--all in addition to the dances themselves. An authentic re-creation, however, offers the opportunity to interpret much more than the dancers' movements to the music. The considerations above--clothing, music, instruments, refreshments, location--all become a part of the event viewed by the visitors. A scandalized remark between staff members regarding the way in which one dancer holds his partner may tell the visitors more about what was acceptable than an interpreter's lecture would. Authentic re-creation of a dance event may also begin a week or more before the occurrence of the dance event. Baking, practicing music, making decorations, and other related activities may be portrayed at the site in the days preceeding the dance itself. Advance preparations for the dance can also be discussed with visitors before the occasion, giving interpreters plenty of time and material to work with.

Some of the goals which an authentic re-creation of a dance event would achieve include the following:

--Illustrate the celebration of holidays and calendar customs

--Contribute to the interpretation of rites of passage

--Illustrate social cohesion and interaction (To dance, individuals must work together.)

--Interpret the spiritual culture of the people in context

--Portray a sense of community

--Allow visitors to deduce for themselves the similarities to today's dance and community functions.

A dance demonstration for the public. Demonstration of dancing may be done by the staff for visitors. The purpose is to illustrate dances themselves without attempting to portray the context, historical setting, or social functions involved. These aspects of the original dance event, however, may be explained to viewers. Because the intent is not to present a dance event as it actually occurred in the past, a moderator or announcer would not be out of place. Instead, a narrative would serve to increase the illustrative and educational value of the visitor's experience. Demonstrations of dancing may take place at a site as a part of everyday interpretation or may be done as a part of a festival, special event, special evening, or weekend.

Goals in the use of dance demonstrations might include the following:

--Interpret dance as a genre, as art and expression

--Present a variety of types or styles together for comparison (a variety of ethnic groups' dances, for example)

--Present a diachronic view of dance (dance over time)

--Spotlight a single genre outside of its natural context

--Point out to viewers the similarities to today's dance and community functions.

An educational dance program for the public. Dance may be included as one portion of a site's total educational program. An educational dance program may be as brief as one twenty-minute session or as long as a semester-length course, and it may include any single age group or a mixture of ages together. As with any educational endeavor, good teaching technique will be essential. Whatever the format, the goals of an educational dance program would probably include these:

--Teach the dances of specified time(s) or area(s) to the public

--Give information about the dances' original contexts and functions

--If tuition is charged, gain income for the site.

Recreational dancing open to the public. A site or organization may choose to sponsor a dance event for anyone who wishes to participate. The site may simply "hold a dance." In this case, the site or museum would not function as an authentic representation of any historical period or place, but simply as a park--the location for the dance to be held. In recreational dancing, the primary intent of the sponsoring site is not to educate the participants, although education may occur, but merely to have fun.

A site which sponsors recreational dancing will provide music and a dance teacher or caller. Admission may or may not be charged. If admission is charged, recreational dancing for the public could be used as a money-making event for the site.

These are some of the goals which recreational dancing can achieve for a site:

--The primary goal of sheer play, to have a good time

--Opportunity for staff members and the public to interact and meet each other (public relations)

--Creation of additional income for the site

--Approximation of the original functions of the dance event.

This final goal is significant. Recreational dancing most closely approximates the original, authentic functions of the dances as they were done in the past--the functions of relaxation, fellowship, courting, and fun.

Dance events for the staff. Staff dancing provides a shared experience for co-workers and is an excellent addition to staff parties. The visiting, cooperating, and relaxing involved in a dance party can help to integrate new staff, volunteers, members of the "museum friends" organization, and even administrators with the front line, full-time staff members. Families and friends may also be included in an evening of pot luck dining followed by dancing. An evening of dance might also serve as a thank-you to volunteers, board members, and friends of the museum. For staff alone, dancing together can provide a practice for a dance presentation for the public.

The goals of staff dancing might include:

--Getting together to relax and have fun

--Helping new staff or others feel a part of the group

--Re-creation of the feel of a community dance event of the past.

The five types of dance programs outlined above are essentially "pure strains." A site which develops a dance program of its own is likely to develop a hybrid of its own to suit its individual needs, goals, themes, and objectives. Perhaps an authentic re-creation followed by an educational workshop or a recreational dance topped off by a staff demonstration will fulfill an individual site's needs. Variations are no doubt infinite, but the five types outlined above should give site staff members a start designing a dance program to meet their needs and goals.

CHAPTER FOUR: PLANNING A PROGRAM OF TRADITIONAL DANCE INTERPRETATION

Outdoor museums and historic sites wishing to initiate a program of traditional dance interpretation must deal with several initial considerations. If the intent is to interpret the traditional dancing which occurred at a given site during a given time period, the first step will be to substantiate through research that dancing did in fact occur at that site during that time period. Eventually, information will be needed concerning what types of dance events occurred, which specific dances were done, what social functions were fulfilled by the dancing, in what surroundings and context the dancing occurred, and how the individual dances were performed.

The second step is to determine whether a program of dance interpretation is indeed desirable, what the objectives of such a program will be, and what type of program will be appropriate to serve the needs and goals of the site. A major topic of concern will be how a dance program would serve to enhance the site's established interpretive themes and objectives.

Dance is a valuable tool in interpretation because it is non-threatening, neutral, and easy for visitors to relate to. Dance clearly illustrates social systems and the human ecology of living in a community with others. Dance is also one way of interpreting process and activity. An easily-overlooked advantage to the use of dance is the way in which dance interpretation can portray the complexity of the mental abilities of our

predecessors. The viewing of one contra dance with its complex patterns should be sufficient to dispel the "simple peasants" myth from any watcher's mind.

Dance has the potential to convey a variety of different interpretive themes to site visitors. Beyond "this is what dancing looked like in 1847," dance interpretation enters into the communication of social customs, of the celebration of rites of passage, of courtship, of play and leisure, and of community involvement and networks. A site may choose to interpret dance as an activity to balance an otherwise heavy emphasis on work themes, as an introduction to a folk art in context, or as an activity which requires teamwork and cooperation.

Once a site has decided to develop a dance program, the first essential step is research. To achieve any degree of authenticity, a traditional dance program must be well grounded in research.

In the field, at sites, research may be difficult to accomplish due to lack of staff, lack of time, or lack of available research resources. Several tactics may help to accomplish the required research. When selecting an individual staff member to work on dance research, select a person who has an interest in the area of dance and, if possible, some prior experience and expertise. Give this staff member released time from other duties to accomplish the research tasks. A site may also keep a running list of areas in which research is needed. History, folklore, agriculture, or other appropriate departments of a nearby college may be contacted with the request that interested students be allowed to do research projects on the topics which the site need assistance with. For example, Betsy Tyrie, a graduate folklore student at Western Kentucky University, completed a semester-long research project

for the Kentucky Museum. The study contributes to the interpretation of foodways at the museum's log house and is titled "Documenting Early American Foodways: Sources and Annotated Bibliography" (Tyrie 1981). In addition, Tyrie's project fulfilled a "Museum Studies" course requirement.

Referring to the source lists and considerations list in the following chapters as well as to the "Sources and Resources" closing section may also expedite research efforts. These sections are all meant to give dance researchers ideas and directions.

In addition to the use of a site's own research library and records, efforts should be made for the researcher to work in other, larger libraries. State or regional libraries, a state historical society, research libraries, manuscript collections, and archives all hold valuable information for the ferreting-out. A vital key to the ferreting-out of information so specific as the dance traditions of a given locale and time period is the use of human resources. Librarians can often save hours of labor by pointing a researcher to just the right bibliography or journal. Dance historians, researchers, and teachers, too, can be of assistance. Anyone who has been in recent contact with potential resources is in a position to save the site's researcher time.

A rapid inventory of available resources will narrow the field of possible sources down to the most helpful from which the researcher can attempt to reconstruct the dancing of the past. If information regarding the appropriate area and time period is scant, information from nearby similar communities may be useable. A knowledge of migration and diffusion patterns may lead the researcher to applicable information from other nearby areas if local information is not available.

Basically, researchers need to find two types of information: evidence that dancing did occur in the area during the time period portrayed and some description of the dance event and its context. It will be necessary to determine what types of dance events occurred (Presidential balls or playparties?). Research will also be needed to reveal who danced, when they danced, and where they danced. Some evidence of which specific dances were done will be needed. How the dances were done may be found in other non-local sources if necessary. An idea of what functions dancing fulfilled in the community will be needed for a full interpretation of traditional dancing. A guide to what information will be needed is this: obtain enough information to answer the questions of the visitors.

Information learned through research will be of greatest value if put into short, easy to grasp, and memborable format for dissemination to staff members. During his work as Chief of Research and Interpretation at Living History Farms in Iowa, Dr. Jay Anderson developed a model for the clear and rapid sharing of research information with staff members. Anderson's format is a one-page capsulization of a single aspect of the research data. The information given includes a contemporary description of the item or event, who, what, when, where, the function of the item or event within the community, and the interpretive significance. All of this information is included in one sheet which can be read and digested in just ten minutes. The name of this format, therefore, is a "1-10." The 1-10 format enables researchers to communicate data to interpreters with maximum ease and minimum time investment.

When using Anderson's 1-10 format, the scope of the data communicated must be limited to a single aspect of an item or event. (Anderson's own first 1-10 dealt with how to tell a Plymouth Rock from a Rhode Island

Red and the importance of each of these poultry breeds to Iowa's early settlers.) A 1-10 for dance interpretation might deal with the food served at a particular Christmas ball, babysitting provisions made for three different dance occasions, how to "read" an iconographic source for needed information, clothing worn for an 1858 playparty, or the history of a single dance. Because each 1-10 covers only a single aspect of a topic, several (or even many) 1-10's might be prepared to communicate all of the important information about a particular dance event.

The following page is an example of the 1-10 format as used for rapid dissemination of information to interpretive staff members. The example is a 1-10 drawn up by a staff member from Living History Farms in Iowa and was distributed to interpretive staff members there.

It is important that site researchers remember that some information is not possible or necessary to obtain. It is not essential to prove that everybody danced all the time. Establish instead what most people did. Which records are lost and which records survive and are available to us years later is often totally accidental. Researchers should find whatever information they can and then move on. Total verification and validation of a dance event and its context is not always possible with available resources and available time. Four or five solid sources which give supporting contextual information may be enough to base a dance program on.

After researching which dances were done and in what context, sites wishing to perform the actual dances will need to find out how to do those dances. Learning to perform traditional dances from books is <u>not</u> a reliable method. "How to folk dance" types of manuals are especially unreliable in terms of music and context and even in steps and instructions.

BIRTH CONTROL

Visitors coming into the cabin sometimes talk about the predicament of a woman doomed to having one child after another with no means of preventing conception. This is not the case as some methods of birth control have been available for centuries.

Methods Known To Iowa Pioneers: There were two books circulated and accepted during the Iowa pioneer period.

Robert Owen's, Moral Physiology; or A Brief and Plain Treatise on the Population Question, published 1831, included a brief discussion of birth control methods. "Owen recommended coitus interruptus, while arguing that the vaginal sponge [called a pessary in "receipt" books] was ineffective and the skin condom expensive and unaesthetic.

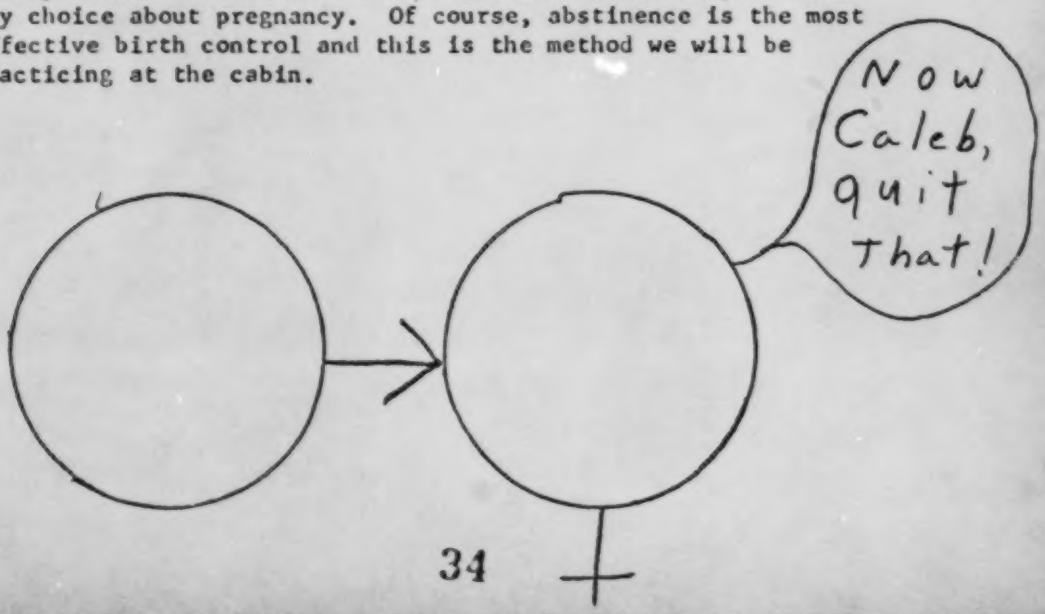
Charles Knowlton, in 1832, wrote Fruits of Philosophy; or, The Private Companion of Young Married People. He recommended the douche to "wash out the semen" and further, "to add something to the water that should not hurt the woman, but yet kill the little tender animacules, or in other words, destroy the fecundating property of the semen.."

Abortion then, as now, is one option chosen by many women. Particularly unfortunate was the lack of medical care which often resulted in infection and death after self-induced abortions.

Some approximate information on the menstrual cycle was known which allowed some preventive success for those with regular cycles. Frederick Hollick, a young physician, lectured on the anatomy and the menstrual cycle and was well received by his audience, mostly women.

What we don't know is how these books and practices were accepted in pioneer Iowa. We do know that "the American birth rate fell throughout the nineteenth century, with a specially large drop between 1840 and 1850."

How Do We Interpret Birth Control?: We could say that successful contraceptive methods result in the lack of children in the cabin. Often a discussion of the number of children in a family leads to a discussion on whether or not a couple had any choice about pregnancy. Of course, abstinence is the most effective birth control and this is the method we will be practicing at the cabin.



Written primarily as recreational guides, "how to folk dance" books usually contain scant if any historical, contextual, or functional information. The music included is often arranged for the piano and may retain little of the flavor of the original renditions or instruments. The steps and instructions given may describe how a revivalist folk dance club does a dance and not necessarily how the dance was traditionally performed. In some cases such "how to folk dance" books may be the only sources available for learning to perform a specific dance. If such sources are used, it is advisable that further substantiating information be added.

Accurate re-creation of a dance from a written description alone is exceedingly difficult. Some experience with that particular dance itself or with related dances will be necessary accompaniment to written dance descriptions. For example, a collection of dances published in Indiana in 1834 gives these directions for a dance called "The Young Widow":

> Chasse out side, up, down centre, up, cast off, six circle half round, first and third couples balance, and half right and left, leading couple swing round. (Brouillet 1834).

No music or formation is given. Not even the number of dancers is specified. Although this book is a localized, primary source, site staff members unfamiliar with this dance tradition would have difficulty reconstructing "The Young Widow" from the description given above. On an even simpler level, when learning a dance from a book, how will you know how fast to dance?

At the very least, any site planning a program of dance interpretation will probably find it helpful to contact area dancers and dance groups and ask for assistance. Far better, however, would be to send a staff member to attend a workshop sponsored by a national organization and taught by a professional dance historian and teacher or to bring a professional dance

historian and teacher to the site to teach a workshop for the entire staff.

Sending a staff member to attend an appropriate workshop taught by a professional would be ideal. (If the staff is unsure whether a given workshop's material would pertain to their site, a phone call to the sponsoring organization or to the teacher is an easy solution.) The staff member selected to attend should be someone who is already interested in dance and preferably someone who already has some background in the area. It is also critical that the staff member selected be a good teacher as he will become the site's active tradition bearer responsible to pass the knowledge he gains on to others. A staff member who attends a national workshop should go armed with all the information the site's research has uncovered regarding dance in the area. This information should include the names of any specific dances known to have been done at the site. A workshop is an excellent opportunity to ask the advice and suggestions of the expert or experts present. Workshop attendance has the added advantage of communicating much of the feel and idea of a past dance event to the participants--the fellowship, the sound of the music, the courting, the feel of people working together to accomplish a dance.

A second excellent option is for a site to bring in an expert consultant who can teach the entire staff to do the dancing which is to be interpreted. An intensive weekend workshop, for example, would give a consultant time to review the site's research, work with the staff and the musicians, and offer concrete suggestions. The consultant should be informed in advance regarding which specific dances and what historical and contextual information have been found by site researchers as well as what location and time period the site portrays. This information will allow the consultant time to prepare sufficiently in advance and to consult

sources he knows of and uses. While he is at the site, allow the consultant time to work with the musicians as well as the dancers. Advice and suggestions given to musicians can be as important to the site's dance interpretation as that given to dancers. A site may also request in advance that the consultant follow up his visit to the site with a brief written report. This consultant's report may be a statement of tips, reminders, suggestions, sources and/or historical information. One caution in the use of any other person's research--consultant, workshop teacher, or dance historian--is that staff members should be clear about which information gained is historical assumption or conjecture and which is known fact.

Skills and knowledge of potential consultants vary widely. Site staff members will probably find it useful to contact national or regional dance organizations for assistance is selecting a consultant who can fill the site's needs. The site's needs and goals may also be discussed in detail with the consultant himself to determine whether he can offer the site the assistance required.

Before attempting to perform any dances for the visiting public, it will be necessary to hold a staff training session for interpreters to learn the dances and to discuss the interpretive themes the dancing is meant to convey. This staff workshop may be taught by a staff member who attended a dance workshop or by a visiting consultant. Dance workshops are pleasant because they can serve as recreational time and training in one. The staff's dance researcher should briefly review for the group the information which research has uncovered. Printed summaries of the research information, such as the 1-10's described above, might be handed out at the training workshop so that connections between research data, individual dances, and interpretive themes will be clear to participants. Staff

members should be encouraged to ask questions, give suggestions, and request additional information which they feel will be needed to interpret the dancing to the public. The meaning of the dancing and the entire dance event to the people who originally did the dances at the site might be discussed, and the interpretive significance and themes should be clear to all.

A preliminary workshop for staff members should aim to make everyone as familiar and as comfortable as possible with the dances to be done for the public. Music should be performed by the live musicians who will be performing with the dancers for the public. Practice might also include at least one run-through in costume. Puffy sleeves, tight shoes, or long skirts may alter the way in which the dancers are able to perform. The workshop teacher should be careful not to present too much information. Four or five dances are all a group of inexperienced dancers should be expected to deal with and are enough to base an interpretive program on. A training session for dancing can be treated as a special event for staff members and could be combined with other festivities such as a pot luck to make it especially pleasant. Remember that, in most cases, dancing was originally done as a recreational activity. Authenticity therefore dictates that staff members have fun while dancing.

Some suggestions may be helpful for the staff member who is responsible to teach dancing to other staff members or to the visiting public. The following is a list of hints and suggestions for dance teachers.

1. Know the dances! A file card with notes may be necessary, but know how to do what's on the card.
2. Know the words and tune if the dance is a play-party.

3. Practice and work through new dances before attempting to teach them. Work with a small group to be certain you understand how the dance works.

4. Work with the musicians ahead of time. Agree on the music to be played. Agree on signals to indicate the end of the dance. Give the musicians an idea of the speed of the music before they begin to play.

5. For staff members, give a brief comment on the history and context of each dance to help the dancers understand the meaning of the dance.

6. Ask the musicians to play the music through once before beginning to teach each dance. The music has much to do with the way a dance is perceived and performed.

7. If possible, arrange to have one group demonstrate the dance so the others can see what they're aiming to achieve.

8. Teach each dance a section at a time and then all together.

9. Make your explanations as clear as possible, and demonstrate where necessary or helpful.

10. Call out each move of the dance before the dancers need to begin doing it. Let them know what's coming even while they're dancing. Always prompt the public through the entire duration of the dancing even if staff members cease to need prompting.

11. Be certain the dancers can hear you.

12. If possible, don't dance yourself. It is much easier to spot problems and help with them if you're not dancing.

13. With the public, invite them to join in. Offer them a place after they have seen what will be required of them. Never try to intimidate people into dancing.

14. Always be open, polite, and non-critical--with staff and public alike.

15. Don't be a perfectionist. After all, the goal is to be authentic.

16. Be enthusiastic and enjoy the dancing yourself.

Some sites and museums will encounter special difficulties in the planning of traditional dance interpretation programs. Some will be dealing with the interpretation of groups which left little written record of their lives. Oral traditions or studies by cultural outsiders may be the only sources available to document a particular culture. Those attempting to portray early Afro-American life, for example, may have to consult plantation journals and surviving photographs instead of newspapers and diaries. In the early 1900's, the Bureau of American Ethnology published ethnographic studies of many Native American groups, but accounts given by the people themselves are often scarce. Some Native American groups, however, may include individuals who are still active or passive tradition bearers and who could offer much information and assistance. Other groups, such as immigrants, may also have left little written record. Their portrayal might depend upon ethnographic work such as that done by Upton Sinclair in The Jungle. The example below is part of a detailed description of the food, music, location, guests, and clothes observed by Sinclair at a Lithuanian wedding in Chicago. Suggestions of space, seating, and vigor of dances and dancers are all visible in this small portion of the description.

> When Tamoszius and his companions stop for a rest, as perforce they must, now and then, the dancers halt where they are and wait patiently. They never seem to tire; and there is no place for them to sit down if they did. It is only for a minute, anyway, for the leader starts up again in spite of all the protest of the other two. (Sinclair 1950:12).

In the case of newly-arrived immigrant groups which left little written record, it may be necessary to consult the traditions of the country from which the people came. The probability that the immigrants were doing the dances of their mother country is great.

Other problems with dance interpretation may occur as well as a lack of written records. It is possible that a site might lack the musicians or the instruments to perform the necessary music--in the case of the interpretation of the dances of Chinese immigrants, for example. Skilled dancers may be required to perform some types of dances. In this case, a visiting dance group might be asked to handle the performing. A site may also simply lack the number of bodies required to present live dancing. A site with two paid staff members will have to rely on volunteers or films to portray and interpret the dances of its locale and time period. Even though dancing was known to occur, a site may lack the appropriate context or location for an authentic portrayal. For example, the staff of a museum which interprets the lives of lumberjacks might desire to interpret the dancing known to have occurred as a balance to the heavy emphasis placed upon work. The lumberjacks, however, may have actually done their dancing in town. Such a site would be unable to present an authentic setting, but might present the dancing as a demonstration instead.

One enduring difficulty with the study of dance is the inability to accurately put into words or still photographs the actual movements and feel of the dancing. Modern technology's improvement of and increased availability of motion-recording devices is helping to overcome this problem. Video taping, filming, and sound recording devices are all improving the recording of dance events. Keeping well in mind the lack of

information regarding historical dance events which is available today, sites, museums, and scholars of dance could benefit themselves and others by recording now the dancing of today. Popular culture, too, should be collected as representative of today's dancing. Movies like Saturday Night Fever and They Shoot Horses, Don't They? and television shows like American Bandstand are valuable records of our culture. Popular culture books like Wanda Hickey's Night of Golden Memories and Other Disasters (Shepherd 1974) and magazines like Seventeen with their portrayals of present day dancing are full of valuable ethnographic data. We should be consciously producing descriptive records of disco dancing, rock and roll dancing, jitterbugging, today's ballroom styles, and even today's interpretation of historical and ethnic dances. We should be doing the accurate, well-documented contemporary ethnography which will so quickly become valuable to us as records of our own culture.

CHAPTER FIVE: CONSIDERATIONS FOR RESEARCHING AND PRESENTING A PROGRAM OF TRADITIONAL DANCE INTERPRETATION

Research will be the most difficult part of preparing a program of dance interpretation. This chapter contains a checklist of considerations any or all of which an individual outdoor museum or historic site may wish to research and include in a program of dance interpretation. The type, intent, objectives, themes, authenticity intended, and audience are all factors which will enter into any decision regarding which of the following considerations will be addressed by a site in its interpretive program.

Outline of Dance Event Aspects and Considerations

1. What type of dance event occurred?
    a. Ball
    b. Reception
    c. House party
    d. Dancing classes or lessons
    e. Barn dance
    f. Bee, barn-raising, or other work-related event
    g. Religious events or activities
    h. Club or organization function
    i. Other
2. Which dances were done?
    a. What were the names of specific dances?
    b. Were the dances for couples? solo? group?
    c. What was the make-up of a typical evening's program (the order of dances and other events)?
    d. By whom were the dances written down and preserved?
    e. For whom were the dances written down and preserved?
    f. Why were the dances written down and preserved?
    g. How new were the dances being done?
    h. Other
3. Purposes of the dance event
    a. To accomplish work

b. Celebration of holidays
c. Observance of rites of passage
d. Release or escape mechanism
e. Religion (communication with dieties, other)
f. Fund-raising (by whom for what?)
g. Social event (seeing far-away neighbors, other)
h. Courtship
i. Communication (a chance to share buisness information, gossip, other)
j. Function of a club or organization
k. Other
l. Dancing as a social leveler, shared ground among a variety of people
m. Functions may vary among age groups, social groups, other groups.
n. Dance events may have structure or functions beyond the the consciousness of the individual dancers (to reinforce the importance of couples, other).

4. Who danced?
a. Only locals or visitors as well?
b. How many people attended?
c. How many people danced, and how many watched or engaged in other activities?
d. What age groups attended, and how many of each?
e. What status divisions were represented?
f. What was the economic level of the dancers?
g. What groups participated: family? clubs? the social elite? political? slaves? military? other?
h. How were partners chosen?
i. Who and how many were teachers or leaders or callers?
j. Who organized the event?
k. What was the balance or imbalance of sexes?
l. Would there have been a variety of languages or accents?
m. What were the occupations of the people?
n. What were the religious backgrounds?
o. What were the ethnic backgrounds?
p. What individual idiosyncracies might have been visible (non-dancers, other)?
q. Other

5. Where was dancing done?
a. Indoors or outdoors
b. In private homes
c. In dance halls
d. In ballrooms
e. In barns or other farm buildings
f. In churches
g. In community buildings
h. Other
i. In which rooms?
j. What was the layout of the event? (Where was dancing? food? drinks? music? other?)
k. Where were any children?
l. Where were non-dancers?
m. Where were other activities such as card playing?
n. Where was sleeping space for anyone who stayed overnight?

o. What spaces were female territory? male territory? young or old territory? other?
p. Other

6. When was dancing done?
   a. Time of day
   b. Time of week
   c. Time of year
   d. Holidays
   e. Special events
   f. Other
7. The dance caller/leader/teacher
   a. Who called the dances?
   b. Who decided which dance would be done?
   c. How were the dances announced? called?
   d. How did people learn to dance?
   e. From whom did people learn to dance?
   f. Was there a professional dancing teacher?
   g. What did the dancing teacher, if any, teach? where?
   h. Was there a dancing school?
   i. How was the teacher or leader or caller paid?
   j. Other
8. Music and musicians
   a. What type of music was played?
   b. Which specific tunes were played?
   c. Who played the music? (Itinerant musicians? local people? a record player? other?)
   d. Who led the music?
   e. How many musicians played?
   f. What was the musicians' social class? occupation? age? other?
   g. How were the musicians paid? (Subscription dances? paid "on the corner"? admission fee? not paid? other?)
   h. How did the musicians learn to play?
   i. When and where did the musicians practice?
   j. What were the characteristic playing styles of the time period and location?
   k. What instruments were played?
   l. Was any of the music vocal?
   m. Did the musicians all play together?
   n. How long did each individual dance tune last?
   o. Other
9. What other activities occurred in conjunction with the dancing? (It will be necessary to determine who, what, when, where, and what kind for each.)
   a. Bees, bean shellings, quilting parties, corn shuckings, tobacco strippings, barn raisings, or other work events
   b. Contests
   c. Storytelling
   d. Cards or other gambling
   e. Sporting events
   f. Picnics or barbeques
   g. Political events
   h. Religious functions (or interventions in the dancing)
   i. Children's activities
   j. Other

10. Food and drinks
    a. What dishes, if any, were served?
    b. By whom were the dishes prepared?
    c. When was the food prepared?
    d. Where was the food prepared?
    e. Where was the food served?
    f. How was food kept warm? cold?
    g. What beverages, if any, were served?
    h. Was alcohol served? What kind?
    i. To whom and by whom was alcohol served?
    j. Where was alcohol served? Other beverages?
    k. Was there a charge for food or drinks?
    l. Other
11. Clothing
    a. Was everyday or special clothing worn?
    b. How much travel was involved for the participants?
    c. What was the time of year?
    d. What was the wearer's social level? economic level?
    e. Were items of clothing homemade? tailored? read-to-wear?
    f. What fabrics were used?
    g. What jewelry or other adornment was worn?
    h. What makeup was worn?
    i. Specifically what styles and items were worn by men? women? children? Which were omitted (shoes, shirt, other)?
    j. What accessories were included?
    k. What range of social levels would have been indicated by clothing?
    l. Other
12. Additional logistics of putting on a dance
    a. How much travel was involved for those who attended?
    b. What transportation was required?
    c. Did people stay the night after the dance?
    d. Where were vehicles parked and animals tended? By whom?
    e. Were special toilet arrangements made? How?
    f. Was any special lighting provided?
    g. Any decorations?
    h. Which, if any, furniture was moved in or out?
    i. Where were coats and wraps left?
    j. Was babysitting provided?
    k. Was there a cost to attend?
    l. What changes occurred in the dance event over time?
    m. Other
13. Negative realities a site may wish to interpret
    a. A mixture of clothing types accoring to economic level may have been evident.(Don't reinforce stereotypes like the Grand Ole Opry clogger image.)
    b. Deodorant and other personal hygiene products or techniques may not have been used.
    c. Afro-Americans may have participated only as servants, on-lookers, or musicians.
    d. An imbalance between the sexes would have been likely (or intentional as for some coming out parties).
    e. And many others.

CHAPTER SIX: TYPES OF SOURCES FOR RESEARCHING TRADITIONAL DANCE

The following four chapters contain descriptions of types of sources which a researcher of traditional dance may find helpful. Although lengthy, this listing of source types is doubtless incomplete. The types given and the examples which illustrate them are intended as a point of departure from which individual museum and site researchers can discover those sources which contain the information applicable to their own sites. Much of the information found during research work will vary and even be contradictory, so it will be necessary to piece together from a variety of sources as complete a picture of a site's traditional dancing as possible. These chapters are intended as a guide to types of sources which may help researchers to discover: 1) whether dancing occurred at a given site during a given time period; 2) which dances were done; 3) what the significance, context, and functions of the dances were; and 4) how to perform the appropriate dances.

In research work, full advantage should be taken of all the resources available: the site's own library, historical organizations, state libraries, university libraries, archives, manuscript collections, research libraries, and other organizations and institutions. The potential value of people--human assistance--should not be overlooked. Librarians, dance organizations, dance historians, dance teachers, authors of books, and many others can offer invaluable assistance. The annotated "Sources and Resources"

section at the close of this paper includes addresses, bibliographical information, and other items to assist the researcher.

Because research time is often limited, some sources will be of more value than others. The more localized a source is, in both geography and time period, the more reliable it will be in revealing what dancing took place. The more local the source, the less extrapolation and conjecture is needed to make use of it. A researcher should also be aware who wrote any particular source for whom and for what reason. Knowing the credentials of the author will allow the reader to make some judgements regarding reliability. Intended audience and intended use are just as important. A dance manual written for dance historians may be given more credibility than a dance manual written for elementary physical education teachers because the former is likely to be more technically precise. First person accounts of dancing are the most reliable source of information. Described at the time of the actual event by an eyewitness, a first person account has the added benefit of being unedited. Reprinting and editing of material further reduces reliability, because it becomes impossible for the reader to know what omissions, additions, and rearrangings have been made. An edited, secondary source, however, may include a bibliography which will lead the researcher to other, less-edited sources and even to the original, first person sources used by the author. Remember that even the best of sources are better when backed up by additional information. Bibliographies in books and bibliographic works will often point to additional potential sources of information. Time can become a critical factor for a researcher who selects diaries, newspapers, or other unindexed items as key information sources. When indexed sources are available, they can save the researcher valuable time and effort--hours of pouring over difficult-to-

decipher handwriting from a diary, for example.

The chapters which follow and the examples they contain are a guide to where to begin looking for traditional dance information. The examples are intended to suggest types of sources which dance researchers may find valuable.

CHAPTER SEVEN: A GUIDE TO TYPES OF SOURCES FOR DANCE RESEARCH: CONTEMPORARY WRITTEN SOURCES

This chapter includes facsimile and reprint editions as well as original sources from the time period in which the dancing described occurred.

1. Collections of Dances

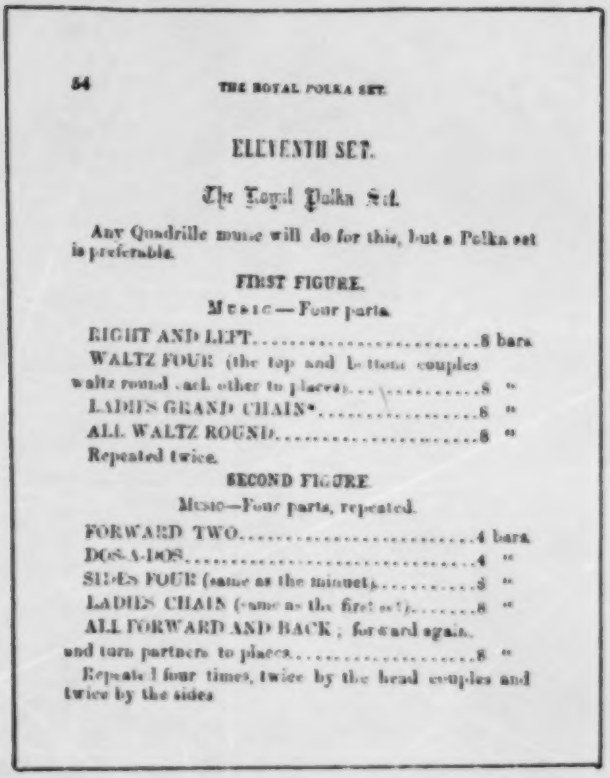
This category includes a wide variety of materials, from books published by dancing masters to notebooks kept by individuals who liked to dance. Collections are not intended to give instructions in how to dance, but simply to record the order of the movements and sometimes the music--with just a few explanatory notes in some cases. Researchers may find the information in these collections of dances hard to decipher without the help of a dance historian. Collections of dances range from local to regional in scope. They are less helpful in matters of context but give specific information on the performing of individual dances.

The example below is from The Scholar's Companion and Ballroom Vade Mecum...With Hints and Instructions Respecting Toilet, Deportment, Etc., Etc. and illustrates the lack of instructions

BEST COPY AVAILABLE

(1. Collections of Dances)

offered for the first two figures of a quadrille (Hillgrove 1857:54).



54 THE ROYAL POLKA SET.

ELEVENTH SET.

The Royal Polka Set.

Any Quadrille music will do for this, but a Polka set is preferable.

FIRST FIGURE.

Music—Four parts.

RIGHT AND LEFT.....8 bars.
WALTZ FOUR (the top and bottom couples waltz round each other to places).....8 "
LADIES GRAND CHAIN*.....8 "
ALL WALTZ ROUND.....8 "
Repeated twice.

SECOND FIGURE.

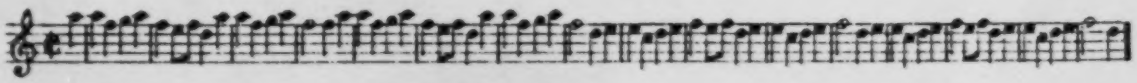
Music—Four parts, repeated.

FORWARD TWO.....4 bars.
DOS-A-DOS.....4 "
SIDES FOUR (same as the minuet).....8 "
LADIES CHAIN (same as the first set).....8 "
ALL FORWARD AND BACK; forward again, and turn partners to places.....8 "
Repeated four times, twice by the head couples and twice by the sides.

The following example from a reprint version of Playford's famous The English Dancing Master, which was first published in 1650, also might require some assistance in the deciphering, although the symbols and abbreviations used are defined in the book (Playford 1977:29).

(1. Collections of Dances)

Nonesuch *Longwayes for eight*



Leade up forwards and back ⁊ That againe, set and turne single, that againe ⁊ First Cu. slip just between the 2. Cu. turne your faces to them, put them back by both hands, and halfe turne them, put them back, and set them as they were, turne your own in the 2. place ⁊ Doe thus to the last.

Sides all, that againe, set and turne S. that again ⁊ First man slip before, and stand with his face downewards, the Wo. slip before him and stand faces to your owne, the 2. Cu. as much, the third Cu. as much, the last Cu. as much ⁊

Armes all as you stand, that againe, slip all to the left hand, and back to your places, then as much to the right hand ⁊ First man slip to the left hand, and stand the Wo. as much to her left hand, the 2. Cu. as much, third as much, fourth as much ⁊ Then the single Hey, all handing downe, and come up on your owne side.

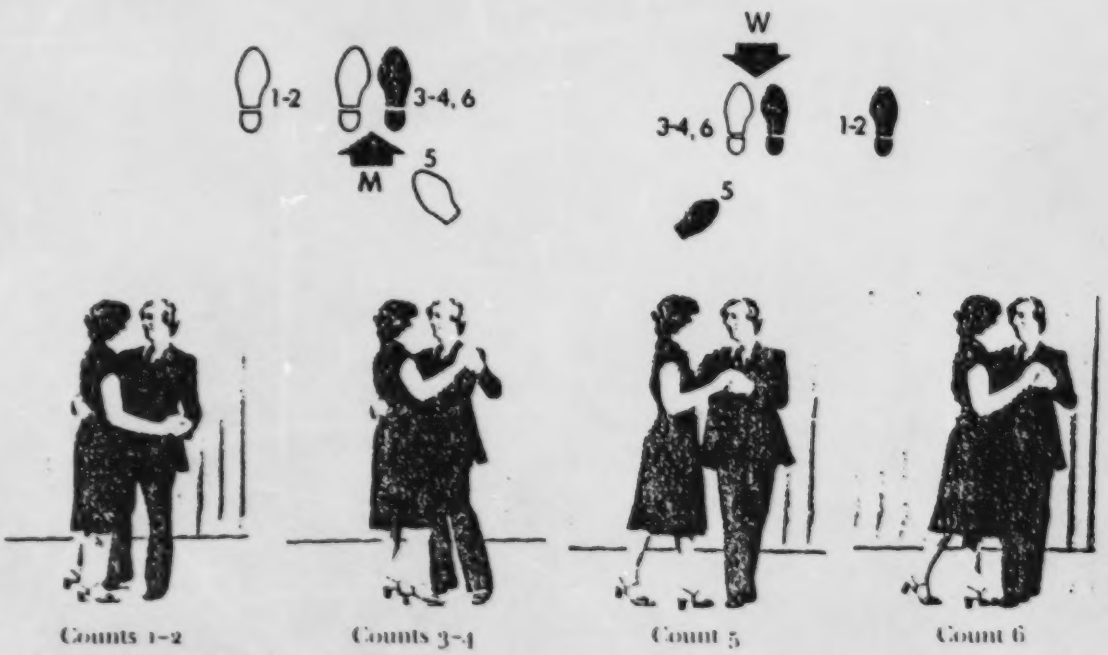
---

2. Dancing Manuals

These manuals may be more use to site researchers than are simple collections of dances. Dancing manuals give instructions how to actually perform the movements and steps of the dance. Illustrations found in dancing manuals will be of additional help with clothing and setting as well as how dance movements were performed. Often including etiquette and deportment instructions, dancing manuals may offer many keys to the context of the original dance event.

(2. Dancing Manuals)

In this modern example from The Complete Book of Ballroom Dancing, the author explains one portion of the "Single Lindy Basic" (Stephenson 1980:106). Notice that these photographs tell much about clothing, hairstyles, how the dancers hold their partners, the way the dancers look at one another, and the time period during which the Lindy was done. The illustration also tells the reader how to perform the dance step.



The above figure becomes a *turning basic* when the man makes a quarter turn to the right on Count 1–2. The woman does not turn, and the couple remains in Closed Position until Count 5.

3. Sheet Music and Music Books

Books and sheets of music printed during the appropriate time period are key elements in accurate dance interpretation. Some libraries have collections of early sheet music, and bibliographies covering the printed music of specific time periods or regions are often available. Information regarding musical instruments can sometimes be found in or deduced from music sources, too.

If the time period is right, the researcher who uncovers a title such as this one is certain to have struck a goldmine: Musician's Omnibus; Containing Forty Setts of Quadrilles, Including Waltz, Polka and Schottische, With Calls, and an Immense Collection of Polkas, Etc. for the Violin, Flute, Coronet, Clarionette, &c. (Howe 1864). Not only does this source promise music, but it includes dance calls and an indication of appropriate instruments as well.

4. Accounts of Dancing

Accounts of dancing may be found in travelers' records and accounts. Other official and unofficial articles and reports may also include descriptions of dancing which the authors observed. One danger in the use of accounts of dancing is that if the observer and author is not a member of the culture he observes, misinterpretation of aspects of the dance event are possible. Still, an outsider viewing a dance event may include details which to an insider are too insignificant to mention. As with other first person sources, the fact that accounts of dancing are recorded by those who actually

observed the dancing themselves makes these resources valuable. The background and intent of the author, however, should be taken into account.

In this example from 1642, a Jesuit missionary observed a Huron Indian dance. His observations are from The Jesuit Relations and Allied Documents: Travels and Explorations of the Jesuit Missionaries in New France 1610-1791 (Thwaites 1959: vol. 23, pg. 213).

> The dance consisted of three parts. The first represented various encounters of enemies in a single combat,--one pursuing his foe, hatchet in hand, to give him the deathblow, while at the same time he seems to receive it himself, by losing his advantage; he regains it, and after a great many feints, all performed in time to the music, he finally overcomes his antagonist, and returns victorious.

The more closely related his own culture is to the culture which the observer describes, the more reliable his interpretation of the dance event is likely to be. For this reason, a reliable source for America's White society of the 1830's, for example, might be the work of the Englishwoman Mrs. Trollope, Domestic Manners of Americans (Trollope 1832).

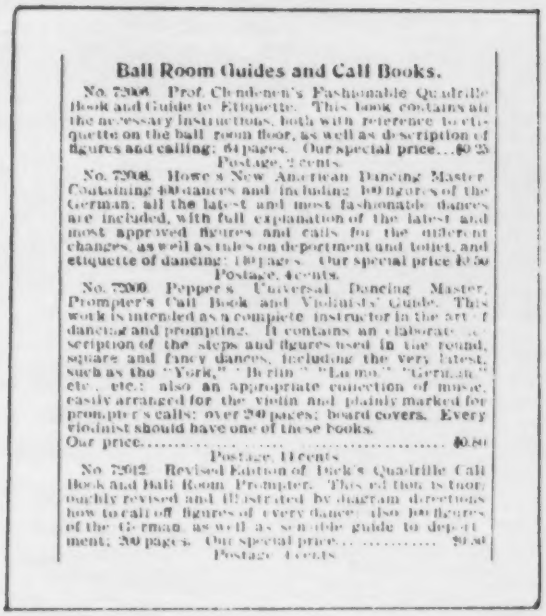
Entire bibliographies of travelers' accounts are available and may be of assistance to some sites.

5. Advertisements in Newspapers, Broadsides, and Other Sources

Advertisements may yield valuable information for the dance researcher. In an attempt to sell a product, an advertisement may give considerable information concerning the context and function of the product's use. If the reader must be convinced of the product's value, a complete description and reasons for its usefulness may be included. Advertising may also be seen as an index of what the public of the time period desired. Advertising gives an indication what people were willing to spend their money on (and how much money they were willing to spend). Advertisements of use to dance researchers may be for dance instruction, a dance event, musicians, clothing, and so forth.

These examples from the 1897 Sears catalog reveal not only the names of currently fashionable dances but also the fact that the violin was an important dance accompaniment and that, evidently, anyone might aspire to prompt dances (Sears Roebuck and Company 1968:541). This advertisement also gives the titles of four books which might individually be pursued by the researcher--through interlibrary loans, for example.

(5. Advertisements in Newspapers, Broadsides, and Other Sources)



Ball Room Guides and Call Books.

No. 7208. Prof. Clendenen's Fashionable Quadrille Book and Guide to Etiquette. This book contains all the necessary instructions, both with reference to etiquette on the ball room floor, as well as description of figures and calling; 64 pages. Our special price...$0 25
Postage, 2 cents.

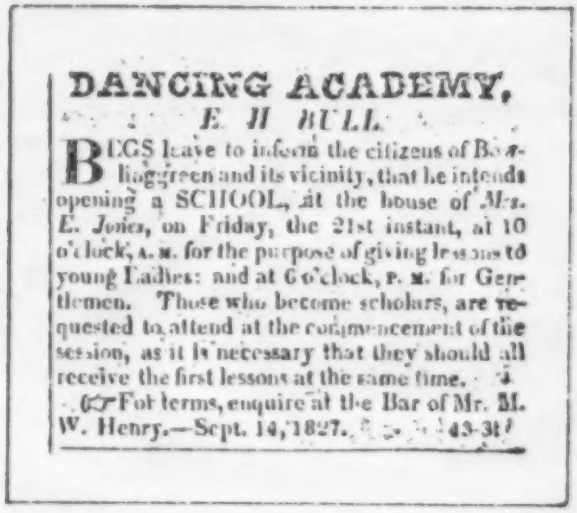
No. 7208. Howe's New American Dancing Master. Containing 40 dances and including 100 figures of the German, all the latest and most fashionable dances are included, with full explanation of the latest and most approved figures and calls for the different changes, as well as rules on deportment and toilet, and etiquette of dancing; 180 pages. Our special price $0 50
Postage, 4 cents.

No. 7209. Pepper's Universal Dancing Master, Prompter's Call Book and Violinists' Guide. This work is intended as a complete instructor in the art of dancing and prompting. It contains an elaborate description of the steps and figures used in the round, square and fancy dances, including the very latest, such as the "York," "Berlin," "Lucia," "German," etc., etc.; also an appropriate collection of music, easily arranged for the violin and plainly marked for prompter's calls; over 240 pages; board covers. Every violinist should have one of these books.
Our price..... $0 80
Postage, 10 cents.

No. 7212. Revised Edition of Dick's Quadrille Call Book and Ball Room Prompter. This edition is thoroughly revised and illustrated by diagram directions how to call off figures of every dance; also for figures of the German, as well as sensible guide to deportment; 240 pages. Our special price..... $0 50
Postage, 4 cents.

The advertisement below is from an 1827 newspaper and offers several items of information. First, there was sufficient interest in Bowling Green, Kentucky, in 1827 to support a dancing school. Additionally, instruction took place at the home of an individual, the instruction was given by a male, the young ladies and gentlemen received separate instruction, and scholars from out of town were expected, too. The ad includes the names of three individuals any or all of which might yield additional information if pursued. (Spirit of the Times 9/15/1827).

(5. Advertisements in Newspapers, Broadsides, and Other Sources)



DANCING ACADEMY,

E. H. BULL

BEGS leave to inform the citizens of Bowling-green and its vicinity, that he intends opening a SCHOOL, at the house of *Mrs. E. Jones*, on Friday, the 21st instant, at 10 o'clock, A. M. for the purpose of giving lessons to young Ladies: and at 6 o'clock, P. M. for Gentlemen. Those who become scholars, are requested to attend at the commencement of the session, as it is necessary that they should all receive the first lessons at the same time.

☞ For terms, enquire at the Bar of Mr. M. W. Henry.—Sept. 14, 1827. 43-3t

Advertising broadsides, too, may contain announcements of the opening of dancing schools, the availability of dancing slippers, or the occasion of a ball.

Library or archive broadside collections may also include broadsides which are not strictly advertisements but which may be of use. Southeastern Broadsides Before 1877; a Bibliography includes a broadside from the University of Georgia Library enumerating the rules of Savannah, Georgia's, dancing assembly, some of which follow here (Hummel 1971:315). Such a document as this will give the researcher many clues to the context of the dancing which took place.

(5. Advertisements in Newspapers, Broadsides, and Other Sources)

> Rules and Regulations for the Dancing Assembly of Savannah... Each Assembly to open with Minuets, beginning precisely at Half Past Six o'Clock....Every Lady shall stand up when her Number is called, and no Lady shall sit down till every Couple shall have gone through the Dance....No Gentlemen residing in, or within 15 Miles of Savannah, who is not a Subscriber, shall be admitted....Any Subscriber introducing a Stranger (Lady or Gentleman) shall be answerable for any improper Introduction....No Card-playing until the Country Dances begin. No Gentleman to be admitted in Boots.... Savannah, 19th November, 1790.

6. Articles in Newspapers

Newspaper articles about dances often include a great deal of information regarding decorations, refreshments, music, dances done, and clothing. Newspaper articles are intended both to impress those who did not attend and to satisfy those who did. Newspapers of neighboring towns may report each others' social events more thoroughly than their own.

In the example below, the 1880 "Leap Year Hop" of Frankfort, Kentucky, is described. Many state congressmen were in attendance. Portions of a descriptive newspaper article follow (The Daily Yeoman 1/12/1880):

(6. Articles in Newspapers)

THE LEAP YEAR HOP.

Frankfort never enjoyed a more delightful occasion than that of Friday night. The ball room was a blaze of splendor from nine o'clock P. M. until four o'clock A. M. Distinguished gentlemen from all parts of the State were present, and, as it was an event especially devoted to the gentlemen, it gives us pleasure to note how they appeared. There may be some slight faults and omissions in the descriptions of costumes which follow, but as these things often occur, even in reportorial outlines of the less elaborate toilettes of the gentler sex, we will surely be pardoned for any shortcoming. The reporter's design has been to dwell more upon the conspicuously fine garments than upon the prominence of individuals. The titles of gentlemen have been studiously omitted, and, in order to spare the compositor, we give only initials.

It is proper to say that the ladies on this occasion were modestly attired, and each as a hostess behaved very prettily.

The dance was opened in rather a feverish way by his Excellency of the Commonwealth of Kentucky, who had for his *vis a vis* the light and graceful Senator from Kenton. The former wore an exquisite saffron dress-coat, trimmed with Yellow Jack buttons, over the breast of which lay six gold medals. At one time in the dance the Senatorial Foote bore rather heavily upon the Executive corn, but a pardon was freely granted upon being politely asked.

With this prelude we enter upon the brief notes:

C. I. McK. (Warren)—A buffalo robe, feather head-dress and moccasins—scalp lock gone.

C. T. A. (Caldwell)—Princeton marble overcoat, oolitic lime-stone studs, short-horn ornaments about his neck, and black Berkshire pantaloons. He had a fresh cut near the top of his head.

A. C. (Owen)—Very unique toilette of tobacco leaves, on telephone wire; an argosy collar, gold up by turnpike stock.

C. G. (Daviess)—Fine garnet-colored Monarch satin underdress, with Fielos overskirt in many layers. Only danced the gallop.

R. A. C. (Mason)—Sky-blue independent demi-train, Nile green polonaise, cardinal sash, and pale yellow stockings; a very modest costume. (Remained in the background on account of a corn.)

T. J. (Montgomery)—Beautiful mule-skin vest; Georgian trowsers. (Danced a fox-trot.

fair leather boots, dead gold ear-rings.

C. E. K. (Lawrenceburg) — Beautiful Bond Lillard blouse, with McBrayer underskirt.

I. T. W. (Hart)—Superb red flannel breeches, with point lace trimmings, Byron collar, pearl ornaments.

L. G. F. (Paducah)—Blood-thirsty socks, alligator pumps, canvassed hams, and a little fur cap. A picturesque and unique representation of the old oaken bucket in his back hair.

H. H. S. (Warren)—He represented the God of flowers; wore an enormous bouquet upon his bosom; a Roman toga; Wellington boots and spurs.

S. S. (U. S. A.)—Rich hunting over dress, striped stockings; star ornaments.

J. A. G. (Frankfort)—Elaborate white Swiss; princesse—hair ornaments.

J. H. B. (Garrard)—Pink and white opera cloak, waistcoat of green satin, navy-blue pantaloons, cut Knickerbocker, head-dress with chenile and grass trimmings.

T. L. T. (Frankfort)—Gold foil toilette, porcelain ornaments.

J. P. S. (Frankfort)— Pink satin tights,

7. Letters

Personal letters may hold first person accounts of dancing attended or observed. Unless indexed or included as a part of a printed collection, however, letters can be time-consuming to use as

(7. Letters)

source. Pouring through handwritten pages without knowing whether any information is to be found can use up valuable research time.

This exerpt from a letter written in 1788 is found in the Maryland Historical Magazine's article "Letters of Molly and Hetty Tilghman" (Tilghman and Tilghman 1926).

> Plays, Balls (yes Balls) visits and serenades, fill'd up both night and day. The vulgar refreshment of sleep, was not even thought of for one Week, and at the end of it, gay ones look'd accordingly, pale and Haggard. (Molly Tilghman, July 7, 1788).

8. Diaries and Journals

Like letters, diaries can involve the researcher in more time than is profitable to spend. If indexed or reprinted, they may be more expeditious to use. In diaries, great variation exists in amount of detail included and accuracy of description. Still, a first person record of any event is more credible than a second or third person retelling.

This example is from the Pennsylvania Magazine of Historical Biography's article "The Diary of William Black" (Black 1877). Beyond the dancing itself, information is offered concerning refreshments, other activities, and the layout of the event.

(8. Diaries and Journals)

> ...in a Room back from that where they Danc'd, was Several sorts of Wines, Punch, and Sweet Meats, in this Room, those that was not engaged in a Dancing Match might either Employ themselves at Cards, Dice, Back-Gamon, or with a Cheerful Glass.... (Annapolis 1774).

The above two examples are both taken from Jim Morrison's book Twenty Four Early American Country Dances, Cotillions, and Reels For the Year 1976 (Morrison 1976) and are an example of the usefulness of other researchers' work. Quotes, sources, and bibliographic entries may all lead to material the researcher is seeking.

9. Etiquette Guides

Guides to etiquette are not only found as entire books but as chapters or sections of other books such as dancing manuals as well. Etiquette instructions are of interest in that they reveal not only what the social elite were doing (the instructions on what to do in order to be proper) but also what the common people were doing (the instructions on what not to do in order to be proper).

The following example is from The Etiquette of New York To-day, published in 1906 (Learned 1906:43).

(9. Etiquette Guides)

> An awning and a carpet are always at the street entrance on the occasion of all dances; men-servants are employed to attend to calling carriages; maids are in the ladies' dressing room to care for wraps.

10. Legal and Religious Records and Publications

Because of early religious stands against dancing, religious publications may offer helpful descriptions of what exactly was considered to be sinful--what people were doing that the church felt the need to speak out against. In locations and periods in which law was in the hands of the church, official regulations may reveal penalties which were handed out with a description of the offense, an indication of what was actually being done by at least some segment of the populace.

In "An Arrow Against Mixt Dancing," Increase Mather reveals that the sinfulness of dancing lay largely in its involvement of both sexes together (Marks 1975:31).

> But our question is concerning Gynecandrical Dancing, or that which is commonly called Mixt or Promiscuous Dancing, viz, of Men and Women (be they elder or younger persons) together: Now this we affirm to be utterly unlawful, and that it cannot be tollerated in such a place as New-England, without great Sin. (1865).

Laws against dancing in some cases remain on local law books to the present day. Older legislation may be sought through courthouses and legislatures or through articles such as "Dance

(10. Legal and Religious Records and Publications)

Regulations of 1747" found in the Rhode Island Historical Collection, Volume 23, April 1930, pages 56-59.

A bibliography of anti-dance books published from 1685 through 1963 is found in the book The Mathers on Dancing (Marks 1975: 79-91). It is important to note, however, that not all religious or legal records involving dance will necessarily be negative. Some church records, for example, might reveal that a dance was sponsored by the congregation.

11. Military Records and Accounts of Military Life

Accounts of military dancing may occur in official military records, in diaries and letters of servicemen, or in the records left by those who had dealings with the military. The staff of a site which interprets the life of a military organization will find specialized records which apply to their site but not necessarily to the general surrounding populace.

This diary exerpt is from a manuscript in the Kentucky Library's manuscript collection and was written by a young woman who was glad the Union forces had arrived and captured Bowling Green, Kentucky. Even this scrap of description tells the reader who sponsored the dance, where it was held, that the lighting was bright, that spirits were gay, and that the event was called a "hop." (Nazro n.d.:n.p.).

(11. Military Records and Accounts of Military Life)

> It is a curious thing how war and gaiety go together. The sound of "revelry by night"--bright lights shining "over fair women and brave men"--might have recalled Waterloo to some, last night at the pretty hop--given by the officers at headquarters. (Josie L. Nazro, April 1, 1862).

12. Magazine Articles and Stories

Magazine stories may give the researcher helpful information. Dances themselves as well as context may be revealed. It is necessary, however, to remember that in ficticious stories, the reader has no way to know where fact and fiction divide. In factual articles, the information given may be better relied upon. The researcher will still need to be aware of the writer's expertise and intent.

In an article titled "The Public Dance Halls of Chicago," Jane Addams addressed the readers of the Ladies' Home Journal. The article is a goldmine of detail not about the dances themselves but about the context of the entire dance event. (Addams 1900:22).

> The clever investigators, two young married couples, found that eighty-six thousand people frequented the 328 dance halls on a Saturday night; that of these the majority were boys between the ages of sixteen and eighteen and girls between the ages of fourteen and sixteen....In one case the investigator saw a young girl held while four boys poured whiskey from a flask down her throat, she protesting half laughingly all the time that she had never had anything to drink before. An hour later she was seen intoxicated.

(12. Magazine Articles and Stories)

Further information in the same article shows that one dance hall owner wished to improve his establishment. This single sentence tells much about the dance halls' physical design (Addams 1900: 22).

> He was told he must close his saloon, abandon his wine room, separate the toilets for men from those for women, and put in drinking fountains.

13. Club Minutes

In times and places where dances were sponsored by clubs, club minutes may contain information about the planning and the details of the occasions: decorations, music, refreshments, expenses, and so forth.

The Bowling Green, Kentucky, Rotary Club minutes found in the Kentucky Library include information about "Allen Albert Rotary Night" which included a speaker and a soloist followed by dancing to "Billy Whiteman and His Collegians." The event took place on May 26th of 1936 at 7:00 p.m., and admission was one dollar.

14. Autobiographies and Autobiographical Stories

Books in which the author deals with occasions and situations which he himself has experienced may be classified as first person sources. Although autobiographical accounts may be fictionalized

to a degree for the purposes of the story being told or due to the workings of memory, these accounts still have the advantage of being first person retellings.

Home Grown includes the account of a dance held in southeastern Michigan. Along with detailed descriptions of clothing, furniture, dance calls, and other contextual items, the following paragraph is found (Lutes 1937:263-264):

> He murmured stilted words, and she got up and went with him to the other room. Cory and I were thrilled. It was a strange thing--and sweet--to see them go around and around that way, slowly, not very close together, their bodies hardly touching, William's one hand supporting Jennie's back, the other clasped in Jennie's--lifted high. They did not speak. They looked very solemn. I thought Jennie looked as if she might cry. William's face was set and stern. When the waltz was over, they walked back to where she had been sitting, he bowed and left her, and went out of doors to where some of the other men and boys were standing.

The seemingly unhelpful paragraph above contains many items of interest to the researcher. Clues reveal the number of rooms involved, that the dance was a waltz, that the waltz was slow, how the partners held each other, that their solemness was not the norm, that women were generally indoors and men were generally outdoors. Such seemingly uninformational paragraphs as the one above often yield helpful information.

CHAPTER EIGHT: A GUIDE TO TYPES OF RESOURCES FOR DANCE RESEARCH: RETROSPECTIVE WRITTEN SOURCES

This section includes sources from time periods later than the period during which the described dancing occurred.

1. Scholarly Journals

Journals of dance, music, folklore, anthropology, or sociology may contain information relating to dance events. Indexes often make the information in these journals accessible, but the articles themselves may be so esoteric as to be of little value to a site.

"Play, Role Reversal and Humor: Symbolic Elements of a Tewa Pueblo Navajo Dance" in Dance Research Journal describes a dance Pueblo Indians perform as a humorous mimick of their Navajo neighbors. Although dealing with Pueblo dance, this article would be of little value to the researcher attempting to uncover typical Pueble dances for interpretation. (Sweet 1980:4-5).

> Also, "couples" occasionally left the line to dance in the waltz position or to have their pictures taken by a friend. These antics caused the Pueblo audience to laugh uproariously because...they consider such actions typical of the Navajo but improper for the Pueblo.

(1. Scholarly Journals)

On the other hand, the article "The Missouri Play-Party" from the Journal of American Folklore (Ames 1911:295-318) discusses the author's recollections of playparties popular in the 1880's--church taboos, how invitations were spread, individual texts, and more. This article may be of considerable value to a researcher.

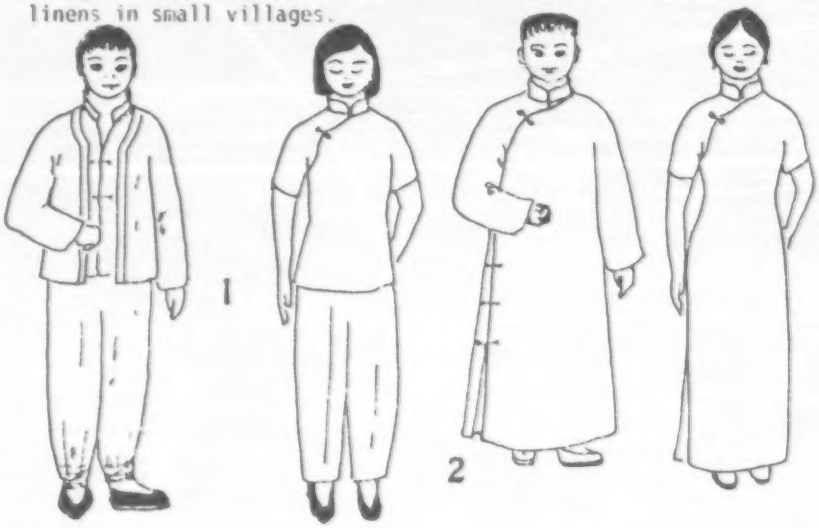
2. Popular Dance Journals

Dance journals which are intended for the enthusiast rather than the dance scholar cover a wide range of dance fields ranging from Western square and round dancing to international folk dancing. The reliability of journals and articles can be ascertained only by knowing the credentials and intent of the author of each individual article.

This portion of an article called "Chinese Costume and Embroidery" from Let's Dance gives costuming information for Chinese ethnic dance groups, but the authority of the author is unclear (Bacon 1981:5).

(2. Popular Dance Journals)

The Chinese perfected the art of reverse embroidery using a fine one stranded silk on a silk ground, one needle and two embroiderers sitting on either side of a vertical frame, passing the needle between them, creating identical patterns on each side. Other embroidery stitches used were the long and short stitch, voiding, which is rows or areas of satin stitch divided by very narrow open spaces, couching of two metal parallel threads into coils or designs, or a heavier yarn or thread couched into a background or large flat area, the Chinese or Peking knot, and less seldom seen the cross-stitch roundels used on linens in small villages.



3. Social Histories

A history which concentrates upon the social or cultural institutions of a group of people may be a source of information regarding that group's dance events.

Burt Feintuch's article "Dancing to the Music: Domestic Square Dances and Community in Southcentral Kentucky, ca. 1880-1940" in the Journal of the Folklore Institute includes this example (Feintuch 1981:59):

(3. Social Histories)

> The public responsiblities--providing music and calling--were virtually exclusive male domains, as were the tasks of moving furniture out of the room in which the dancing was to be held, building fires outside, and other chores which might have been considered physical (as opposed to domestic) labor.

4. State, Regional, or Local Histories

In general, the more localized these sources are, the more help they will be to the researcher. Good documentation is also essential to making the sources useful. Bibliographies in regional or localized sources may lead the researcher to additional information. During the 1930's, writers for the Federal Writers' Project of the Works Progress Administration compiled local and state histories and bibliographies which sites may find useful.

This illustration and caption from the book The Settlers' West (Schmidt and Brown 1955:161) would be a source of contextural information if only the authors had given the reader the date and location of the photograph and the sources and time period for the caption information.

(4. State, Regional, or Local Histories)

LIGHT FANTASTIC TOE

"Methodist feet" was an affliction that troubled few persons when a social was in progress. Dances were held on the slightest provocation, or on none at all. In frontier society where women were scarce, men organized stag dances, either with designated partners, or on a solo basis. River raftsmen *(above)* were noted for their fiddling and prancing. Lewis and Clark's boatmen danced for the edification of the Indians.

In Iowa: A Guide to the Hawkeye State, the following very localized information is found (Federal Writers' Project 1938:427). Although the term "formerly" is not given specific meaning, the information is based on oral testamonies, and the reader may infer that the term refers to the memory of the interviewee. One does learn that

(4. State, Regional, or Local Histories)

dancing is still occurring in 1938 and is considered to be old-fashioned.

> In Onawa, as in other communities in Iowa, old-time dancing is still a favorite recreation that had its heyday in early Iowa. Formerly Saturday afternoons were devoted to washing the buggy, polishing the harness, and fastening rosettes into the mane of the driving mare, preparatory to an evening's dancing of waltzes, square dances, quadrilles, and schottisches. If the dance was held in a barn, lanterns were hung in an empty oat bin. The fiddlers sat in the loft, their music drifting above the heads of the dancers, young and old, as the rhythmic beat was stamped out on the wide board floor.

5. Histories of Dance

As with other sources, dance histories vary with the knowledge, skill, and intent of the author. The more first hand, first person sources the author has used, the more reliable his own accounts will be. Information ranging from contextual details to instructions for individual dances may be found in various dance histories.

In this example from World History of the Dance, Curt Sachs offers some discription of the performance of the galliard (Sachs 1937: 359).

> To begin with, the galliard had also a tendency toward the pantomimic. The dancer traversed the hall once or twice with his partner, released her, and danced in front of her; she retreated dancing to the opposite end of the hall; the dancer here surpassed his previous performance, and so it went on with increasing intensity, until the musicians laid down their instruments... .

6. Dissertations and Theses

Works written by students of dance, folklore, music, and other related fields are usually well-documented and composed with the aid of contemporary source materials. In addition, they may contain bibliographies of useful works. Subjected to the scrutiny of scholars, theses and dissertations are generally well-researched and reliable sources of information.

The Itinerant Dancing and Music Masters of Eighteenth Century America, a dissertation written in 1963, includes the following information regarding a particular dancing master in the vicinity of Williamsburg, Virginia (Benson 1963:48).

> Stagg sometimes gathered the children of both families into one house for the dancing lessons. Stagg was considered a guest, and it was not unusual for him to stay two or three days before going on to his next students. Music for dancing was normally furnished by the dancing master who was almost always a violinist or a French horn player.

7. Record Sleeve and Jacket Notes

In addition to providing music, sound recordings may include information regarding dance steps and context. If written by an authority, these notes may add to the researcher's fund of information. If the author is not identified, the authority of the company which produced the recording may give some indication of the reliability of the information.

Although the writer is not identified, the following notes are

(7. Record Sleeve and Jacket Notes)

found on the jacket of Popular English Country Dances of the 17th and 18th Centuries (CDS-7), and the knowledge that the recording was produced by the Country Dance and Song Society of America suggests that the information is reliable.

> Country dances, contrary to what the name may imply, were as commonly found in the elite ballrooms of London as they were in rustic settings in 17th and 18th century England. Along with minuets and reels, they were standard fare at balls and dancing schools throughout the British Isles, America, and parts of Western Europe.

8. Biographies

Biographies of people who were involved in dancing may give the researcher information not only on dancing and its contexts but on the feelings of those involved as well.

In addition to giving some description of clothing worn and the frequency of parties, the following exerpt from Peggy gives the reader a clear picture of the feelings of Peggy Shippen, a neutral in Philadelphia during the Revolutionary War (Duncan 1970: 88-89).

> November 26th was the day the American forts along the Delaware fell and the British fleet landed in Philadelphia.... The moment they landed, the city seemed to awake from the dead....I have been to parties every night this week so far, and tonight there is a ball at the Smiths', as there is every Thursday, and I have a new silk to wear and the gayest hat of colored feathers and, of course, we all wear hoops.

9. Oral Histories and Oral Interviews

Especially if the person interviewed is discussing his own experiences or observations, oral testamonies may be of use to the researcher, whether he does the interviewing himself or uses information from a printed interview source. Interviews with dancers, dance callers, and dance musicians themselves may be the most helpful of all.

This example is from a printed source, The History of the County of Huntington and of the Seigniories of Chateaugay & Beauharnois From Their First Settlement to the Year 1838 and Revised to the 1900's, based on oral testamonies. Even this brief description is full of information: nationality of the community, location of the event, duration of the occasion, musicians, beverages, and distances traveled by guests (Sellar 1888:435).

> A great many Highlanders were engaged in the woods and among them was Archie McMaster, whose people lived in what he called the Scotch Settlement, in Dundee. He married and settled down on lot number 61. I remember the wedding-feast as if it were yesterday. A sort of covering was made with boards and bushes between the house and the barn, and there the dancing and feasting was kept up for three days. Besides a fiddler they had a piper, liquor was served round like water. The people came from far and near.

In a personal interview with Carl Bowman (June 19, 1981, in Lafayette, Indiana), who grew up in Chicago, it was revealed that the dance halls of Chicago's Swedish communities during the 1910's provided a group of live musicians, served alcoholic beverages, and were housed in large, open rooms. Further, the parents of a boy with

(9. Oral Histories and Oral Interviews)

whom Bowman was acquainted worried that their son was leading other youths into corruption by suggesting that they all visit the dance halls. An interview with Bowman's daughter, Lenore Alm, (June 20, 1981, Lafayette, Indiana) showed that thirty years later those same dance halls were the scene of square dancing, served no alcohol of which Alm was aware, and offered an accepted place for single people in their early twenties to meet. These two interviews offer the researcher a view of changes in dance traditions over time.

10. Novels--Regional, Local Color, Romantic

Novels, especially those in which the author describes occasions and events in which he himself participated, may include dance descriptions which will be of use in dance interpretation.

Louisa May Alcott, for example, includes several dance events in her book, Little Women. This section suggests that bare shoulders, silk boots, and a silver bouquet holder were in style (Alcott 1968:83).

> A cluster of tea rosebuds at the bosom, and a ruche, reconciled Meg to the display of her pretty white shoulders, and a pair of high-heeled blue silk books satisfied the last wish of her heart. A laced handkerchief, a plumy fan, and a bouquet in a silver holder finished her off....

11. Children's Books

Just as much as adult books, and with the same cautions regarding

(11. Children's Books)

the expertise and intent of the author, children's books may offer the researcher useful views of dance events.

This example is taken from Laura Ingalls Wilder's Little House in the Big Woods. This description of a step dancing competition reveals that not only was step dancing done in their location and time period, but women as well as men participated. (Wilder 1971:148-149).

> Laura clapped her hands in time to the music, with all the other clapping hands. The fiddle sang as it had never sung before. Grandma's eyes were snapping, and her cheeks were red, and underneath her skirts her heels were clicking as fast as the thumping of Uncle George's boots....Everybody was excited. Uncle George kept on jigging and Grandma kept on facing him, jigging too. The fiddle did not stop. Uncle George began to breathe loudly, and he wiped sweat off his forehead. Grandma's eyes twinkled.

12. Studies of Musicians

In addition to studies about dancers, studies concerning musicians may tell the researcher pertinent information regarding dance activities. In addition to important information about tunes and styles played, the researcher may learn about the composition of dance bands, instruments played, the ways music was learned, payment of dance bands, and other such information of value to the site planning a program of dance interpretation.

(12. Studies of Musicians)

The book Rhode Island Music and Musicians, 1733-1850 (Mangler 1965), for example, was written from information gleaned from newspapers of the time period and is certain to contain information of use to a site in Rhode Island or a nearby area.

13. Museum Monographs and Research Done at Other Museums

Each museum must do research in order to produce and develop its exhibits and programs. Often the research done by site staff members remains in the files of that site alone. To mutual advantage, neighboring sites may choose to share research findings with one another. Such sharing could greatly reduce the hours and the duplication of energy required in doing research for museum interpretation. In some instances, museum research findings are published and so become available in printed form. Museum and site research is often done from first person sources, possibly in the collections of individual sites. The specialized nature of research done at sites and museums (the types of information sought) often serves to make the research useful to other sites as well.

A research paper compiled at Williamsburg, Colonial Virginians at Play, is the source of the following example. In addition to giving information which might be of use at other sites, the quote reveals the use of travelers' accounts in the author's work. (Carson 1965:21-22).

(13. Museum Monographs and Research Done at Other Museums)

> In the composite picture drawn by travelers, their Virginia hostesses were not always beautiful and accomplished, lively and graceful, amiable and industrious. But all of them loved to dance, and they gave formal balls on the slightest excuse--or none at all. While Philip Fithian was living at Nomini Hall, he attended a ball at Lee Hall which lasted from Monday through Thursday, and even then Colonel Richard Lee entreated the wearied-out guests to stay another day.

14. Books on How to Teach or Do Dances

These books are distinguished from dance manuals in that they attempt to instruct the reader how to perform dances which are not of the reader's own culture. These books, because they give directions how to actually perform the dances, may be some of the most useful materials to site staff members developing a dance interpretation program. At the same time, however, these books may be the most difficult to substantiate. The knowledge of the author, the author's cultural background, the intended purpose of the book, the book's intended audience, the age of the book, the age of the dances, and the sources used by the author should all be taken into account by the researcher. In some cases, the author of the book may himself have a sufficient reputation as a dance scholar to permit the unquestioning use of the materials. Even in such cases, however, additional information is advisable and helpful. If the background of the author himself is unknown, the reputation of the publisher may suggest reliability or unreliability. When the author's own authority is questionable, books the stated purpose of which is recreation and books on the

(14. Books on How to Teach or Do Dances)

dance of a culture other than the author's own should be further substantiated. Sources with obvious mistakes are best avoided. In any book, a consideration of the work's bibliography may reveal strengths or weaknesses and may also lead the researcher to additional materials of use.

To give an example, the Teachers' Dance Handbook: Rhythms, Song Plays, Play-Party Games, Folk Dances, Squares, Contras, Mixers, With Notes Indicating Variations, Historical and Background Information, and Teaching Suggestions is admittedly intended for school teachers. Although the book may contain the directions for a dance the site staff wishes to perform, the researcher has no way to know whether the author's material is based on authentic performances of the dances and how much the dance and/or the music may have been edited for the use of school students. The dance exerpt below also illustrates the somewhat cumbersome instructions given in some books (Kulbitsky 1959:159).

(14. Books on How to Teach or Do Dances)

HORRA

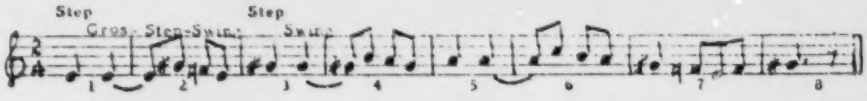
Traditional Israeli Circle Dance
Record: Folkraft #1116A

Formation—

Single circle facing center, no partners.

Starting Position—

Arms extended sideward, hands on neighbor's shoulders, Left foot free.



CIRCLE CLOCKWISE repeating the following pattern:
Cues
"Step, Cross, Step-Swing, Step-Swing"

Measures--

1- 2 STEP SIDEWARD LEFT on Left foot (count 1 and),
CROSS AND STEP on Right foot in back of Left (2 and),
STEP SIDEWARD LEFT on Left foot (1 and),
HOP ON LEFT FOOT AND SWING RIGHT ACROSS IN FRONT of Left (2 and),

3 STEP SIDEWARD RIGHT on Right foot (1 and),
HOP ON RIGHT FOOT AND SWING LEFT ACROSS IN FRONT of Right (2 and).

Books about the dances of other nations and ethnic groups may also leave the researcher unsure of the author's background and knowledge. In this example from Dances of Belgium, the original was published in French, and the translator was Violet Alford, a well-

(14. Books on How to Teach or Do Dances)

known name in the field of folk dancing. On the other hand, music is included, but the words of the original language are omitted. This leaves the English-speaking dancers wondering just when to do the required turning on "et non-na!" (Pinon and Jamar 1953:28).

MARI DOUDOUYE

Region Court-Saint-Etienne; Walloon-speaking Brabant; round Namur and in the region of Entre-Sambre-et-Meuse.

Character Lively and amusing giving an opportunity for all to meet, sing and process.

Formation A procession of couples; in some places it has become a single file chain dance. The leader sings the verses, dancers and onlookers join in the refrain. The men dance with bare feet, the women wear shoes.

Dance

A swaggering walking step, bodies swaying. At the words 'et non-na!' every dancer must make a complete turn or pirouette. (Those who fail to turn on the exact beat are fined. With the fines the dancers pay for a litre of liqueur which is passed round as a loving cup. If a woman refuses to drink, a dummy soaked in the liqueur is forced into her mouth. These dummies are love charms which girls wear hung round their necks.) The 'promenade' continues ad. lib.

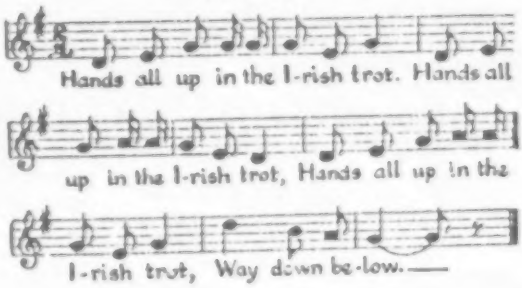
Great big turnips
To fill her white baskets
And then we plant out our potatoes
With you, Mari Doudouye, with you Mari Doudouye—oh no!
We promise you
Mari Doudouye—oh no!

Now in our village
And in your hamlet,
See us all feasting
On our potatoes
As we praise Mari Doudouye.
Then there is dancing,
They're dancing barefoot
In honour of Mari Doudouye
On the red flagstones.

(14. Books on How to Teach or Do Dances)

Some books on how to do or how to teach dances are quite helpful. They contain music, clear instructions, and some contextual data as well. If taken from dancers who know the dances as a part of their own cultures, all the better. The example below is from such a book, Handy Play Party Book. (Rohrbough 1940:97).

Irish Trot



2. Turn right back in the Irish trot. (3)
'Way down below.
3. Rights and lefts in the Irish trot. (3)
4. Treat them all alike in the Irish trot (3)
5. Once and a half in the Irish trot . . .
6. We'll get married in the Irish trot . . .
7. Get a little pep in the Irish trot . . .
8. Almost home in the Irish trot . . .

Note: Omit or repeat any of the verses to correspond with the action, which depends on the size of the circle.

1. Join hands high in a single circle, with girls facing out, boys facing in, and go around clockwise.

2. Circle counter-clockwise.

3. Partners face and do the grand right and left until they meet; (girls face left and go counter-clockwise, boys face right and go clockwise in and out, giving right then left hands.)

4. Double L swing (boys progress around circle as in grand right and left swinging each girl with both hands completely around once and a half to boy's right.)

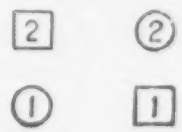
Harriet N. Rogers, Commerce, Texas

(14. Books on How to Teach or Do Dances)

Although the partial dance example below is from The Country Dance Book, Volume 3 by Cecil Sharp, the well-known scholar of traditional music and dance, the researcher could still use additional substantiation. Sharp's instructions to Playford's dances in The English Dancing Master are now seen as Sharp's interpretation of Playford's instructions and not necessarily the definitive description. Any scholar's reconstruction of the dances of the past which is based upon written records is probably going to include some assumptions and guesswork. (Sharp 1912:68).

THE MERRY CONCEIT.

For four; in three parts (3rd Ed. 1665).



Music.		Movements.
		First Part.
A	1—2	The two couples move forward a double and meet (r.s.).
	3—4	All turn single, men clockwise, women counter-clockwise.
	5—6	Couples fall back a double to places (r.s.).
	7—8	All turn single, women clockwise, men counter-clockwise.
B1	1—4	Each man four slips to his right in front of his partner, and four slips back to his place behind his partner, keeping his back to her.
	5—8	Each man arms the contrary woman with the right.

(14. Books on How to Teach and Do Dances)

The source of the following example includes the name of the original collector but of no editor or compiler. The knowledge that the publisher is the English Folk Dance and Song Society lends much credibility to the work. If additional information regarding authenticity was desired (for example, "Was Miss Lambert an eyewitness to this dance?"), the publishing organization could always be contacted to provide the information needed. The example is from Community Dances Manual Number 5. (Community Dances Manual 1977:2).

1. STOKE GOLDING COUNTRY DANCE

As noted by Miss Lambert of Stoke Golding, Leicestershire.

Music Any brisk continuous reel, gradually accelerating. "Reel Row", "Fairy Dance" (CDM 4), "Mason's Apron", etc.

Form Longset for 4 or 5 couples

1st man swings bottom girl. Crossed hands advised.

Bottom man swings 1st girl.

1st couple strips the willow to the bottom. Start *right*.

1st man inside, 1st g. outside the set, he hands her up over the girls and down over the men

and into the swing with the new leading man to start Round Two

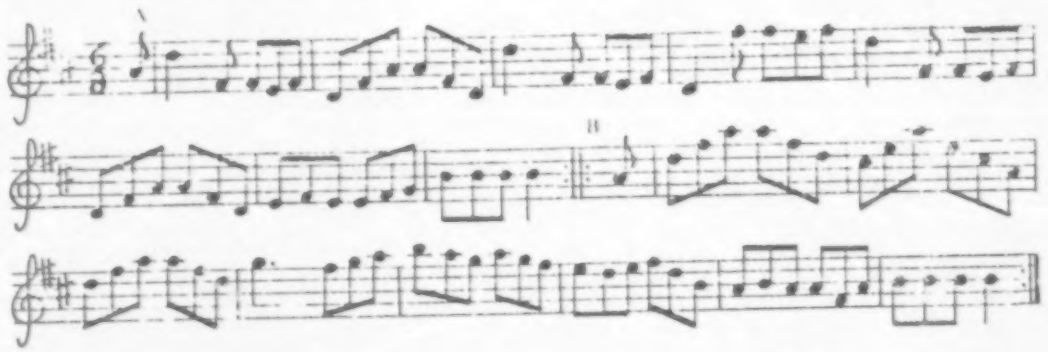
This is traditionally danced unphrased, the length of swing, etc., being ad lib., but beginners may find it easier to do it first of all as a timed dance for 4 couples.

In the following example, Jim Morrison as editor and the Country Dance and Song Society of America as publisher both give reliability to the source. In addition, the book contains fascinating first person accounts of dancing. A look at Morrison's bibliography reveals the impressive array of first person sources used in the

(14. Books on How to Teach and Do Dances)

text, giving a good indication of the author's expertise. The example is from Twenty Four Early American Country Dances, Cotillions and Reels For the Year 1976. (Morrison 1976:33).

AABB

Money in Both Pockets

A1 1st couple *set* to 2nd Lady (8 beats), and *circle 3 hands round* with her.
A2 1st couple and 2nd gentleman the same.
B1 1st couple ***down the middle***, back and cast off.
B2 1st and 2nd couple *right and left.*

(Duple minor.)

15. Poetry

16. Folk Tales

17. Song Texts

Any of the three above source types may reveal helpful information if they are of the proper time period and location and if they are

localized enough. Naturally, care should be taken to avoid using a poetic description of a New England dance to base an Arizona dance interpretation on.

18. Dance Dictionaries and Encyclopedias

Although usually not helpful with specific information or details, these sources may be helpful in answering more generalized questions. A researcher might, for example, use a dance dictionary or encyclopedia source to find the definition of some term found in a first person source.

This example is from The Dance Encyclopedia by Anatole Chujoy. (Chujoy 1949:503).

> Jitterbug, a generic term now almost obsolete for unconventional, often formless and violent, social dances to syncopated music, generally in 4/4 time. The best known forms of jitterbug were the Charleston, Black Bottom, Shag and Lindy Hop, dances of the 1920's and 1930's.

19. Dance Indexes

Indexes of various sorts may be useful to the researcher: indexes of dance tune sources, finding lists for dances, indexes of dances by country or region of origin, and others. The use of indexes may lead the researcher to exactly the information which he seeks.

From Country Dance Index: An Index to Sources of English and Amer-

(19. Dance Indexes)

ican Country Dances, this example indicates the dance's name (Mr. Isaac's Maggot); when and where the dance was first published (England 1695); dance formation (longways duple); musical form (Trip A,12--refer to abbreviations list in the book); and where the researcher can find recorded music (R line), instructions to the dance (I line), and printed music (M line).

```
MR ISAAC'S MAGGOT                ENG  1695   LNG DUP    * TRIP A,12
      R      LOS 17    TAPE
      I      COUNTRY DANCE  BOOK 4, P 84
      M      COUNTRY DANCE TUNES 6, P 5
```

20. Dance Bibliographies

Bibliographies on specialized dance topics as well as dancing in general can be found. The use of bibliographies can lead to much useful information. If books and materials listed in bibliographies are not held in local libraries, the materials can be borrowed through interlibrary loan or purchased by contacting publishers.

The example below is taken from a specialized dance bibliography, Sources on African and African-Related Dance. (Drewal 1974:21).

(20. Dance Bibliographies)

Thompson, Robert F. "Dance in the Urban United States: Africanisms in Harlem Dancing." Paper presented at the 10th Annual Meeting of the African Studies Association. New York, November 1967.

The New York City public library publishes a ten-volume (plus supplements) bibliography of its massive dance archive collection. Although the bibliography contains only those items in this single library's collection, the library's holdings are extensive, and the bibliography may be of considerable assistance to some researchers. The source of the sample entries below is the Dictionary Catalog of the Dance Collection (New York Public Library 1974:752). In addition to keys to locating material in the New York Public Library, entries include publication information which may allow location of the material in local or nearby libraries.

BARN DANCES.

W[illiam] about

Anderson, John Q. From social dancing on the southern frontier. A delightful version study of pleasure an[d] shuffles an[d] cutting the pigeon's wing. [Parts 1 and 2] ills. [*MGZA Dance magazine. New York, pt. 1, Oct 1956.] p. 14-16, 83, 85; pt. 2, Nov. 1956, p. 35, 80-81 illust. NN *+ 22062*

The barn dance. ills. [*MGW Coll. Charles J. Dancing made easy. New York, c1922.] p. 139-[140] Discussion. NN *+ 16268

Barn dance (Square dance) [illust.] ills. [*MGN Goodall Exhs. Lucy S. Swing your partner. [Saint John, New Brunswick, 1935-] p. 6-[7] Discussion. NN *+ 28,85

Cross, Elizabeth. Old-time dances in the states where the barn dance still survives. ills. [*MGZA The dancing times. London, June 1935.] p. 255-256. illust. Credits: Records for a barn dance. The music. NN *+ 16186

21. Other Bibliographies

In addition to bibliographies covering only dance sources, bibliographies of manuscripts, regional publications, private collections, and other sources may be of value in the search for dance information. Materials which contain important descriptions of dance may primarily deal with entirely different topics and therefore not appear in bibliographies dealing strictly with dance.

A Guide to the Principal Sources For American Civilization, 1800-1900--in the City of New York: Printed Materials is the source for the sample entry below. The book is a guide to the collections of libraries in New York City, and the capital letters at the close of each entry indicate which libraries hold the material listed. The book is highly organized by topic including "personal records," "religion," and other headings which might be useful to a dance researcher. The entry below is found under "Description and Travel" (Carman and Thompson 1962:129).

> Michaux, Richard Randolph. Sketches of Life in North Carolina—Embracing Incidents, and Narratives and Personal Adventures of the Author during Forty Years of Travel. 1804: NYPL NYHS CU.

A helpful feature of The Gilcrease-Hargett Catalogue of Imprints is that within each topic, the entries are listed by date. The catalog lists many of the resources in the collection of the Thomas Gilcrease Institute of American History and Art which concentrates on materials about the country west of the Mississippi

(21. Other Bibliographies)

River. Thus, for a Western site seeking information from a particular date, this particular specialized bibliography may be of considerable value. (Thomas Gilcrease Institute of American History and Art 1972:381).

1887

Bristol, S.

The Pioneer Preacher. Incidents of Interest, and Experiences in the Author's Life. Revival Labors in the Frontier Settlements. A Perilous Trip across the Plains in time of Indian wars, and before the Railroads. Three Years in the Mining Camps of California and Idaho. Twenty-one Years' Residence in Southern California, etc. By Rev. S. Bristol. San Buena Ventura, Cal. Illustrated by Isabelle Bloot. Chicago and New York, [1887].

330 p. 19 cm.

The "Historical Records Survey" of the Works Progress Administration compiled bibliographies of materials printed in particular states or particular regions during given time periods. These bibliographies (and others found under "name of state--bibliography" in library card catalogs) may reveal sources useful to the dance researcher. The entry below is from Check List of Kentucky Imprints 1811-1820, a Historical Records Survey project which lists sources by date of publication. (McMurtie and Allen 1939:31).

(21. Other Bibliographies)

Clark, Christopher.
A | Shock to Shakerism: | or | A serious refutation of the idola-|trous divinity | of | Anne Lee, of Manchester, (Eng.) | [Double rule] | By Christopher Clark. | [Double rule] | [6 lines, quotation] | [Thick-thin rule] | Richmond, Kentucky, | Printed by T. W. Ruble & Son | for the author. | 1812. [417]
11 x 19 cm. 2 leaves, iv, 114 p.
Note at the end: "Finished at Danville by the same printers."
Another edition appeared at Russellville, Ky., in 1816; see no. 583, below.
DLC.

One key source for researchers to be aware of is The National Union Catalog; Pre-1956 Imprints (1973) which is a catalog or bibliography of the holdings of major libraries in the United States. Each entry, like the example below, includes the information found on the main entry card (author if known, or title) of standard library cataloging. The final line of each entry includes abbreviations indicating which libraries hold the volume in their collections. With this information, a researcher can discover exactly which major libraries contain copies of a particular book sought. Traveling to a library which includes the volume or obtaining the work through interlibrary loans then becomes possible. Because The National Union Catalog; Pre-1956 Imprints is over 725 volumes in length, it is not usually found on shelves accessible to library patrons. Researchers should ask a librarian for assistance.

22. Festival and Dance Directories

The use of directories may allow researchers to visit in person locations at which dance events are occurring. The opportunity to observe dances in person and to seek assistance from experts attending may be of help to the site staff members responsible for planning dance interpretation.

The Book of Festivals in the Midwest, 1980 and 1981 contains the example below (Akin and Fingerhut 1980:35-36). A visitor to this festival could expect to find not only dancing but clothing, foods, and other information which might be of value to a site or museum.

(22. Festival and Dance Directories)

Lafayette Feast of the Hunter's Moon
dates in 1980: Sept. 27-28; 1981: Oct. 3-4; hours: 10 a.m.-5 p.m.
location: 4 miles southwest of Lafayette on South River Road [C2]
theme: recreates the eighteenth-century gathering of the French and the Indians at a fur-trading outpost on the Wabash River
contact persons for 1980 & 1981: Fern Martin or Carol Waddell; phone: (317) 742-8411
1979 attendance: 50,000; 1978: 45,000; date of first such festival: 1968; historic or cultural significance: emphasis on our French heritage from the voyagers and post inhabitants who were the first Europeans to settle the area
admission fee: adults $2.50 in advance, $3 at gate; under 12, 75¢ in advance, $1 at gate (subject to change)
DESCRIPTION AND ATTRACTIONS OF FESTIVAL
main attractions: craftsmen demonstrating eighteenth-century skills, blanket traders
secondary attractions: French & Indian dance, foods prepared over open fires
special attraction: military units performing precision drills
for sale: craft items, French & Indian foods, replicas of 18th century goods
contests and prizes: canoe races, muzzle loading reliability contests, tomahawk throwing; 18th century items
ATTRACTIONS NEARBY
motorboats, rowboats, canoes, fishing, picnic areas, national, state, county parks, Tippecanoe County Historical Museum, Fort Ouiatenon Museum, Battle Ground Historical Museum, battlegrounds, national or state monuments, horseback riding, theatres
ACCOMMODATIONS AND BOARD NEARBY
campgrounds, hotels motels, groceries nearby, restaurants nearby
CONCESSIONS AVAILABLE AT FESTIVAL
crafts, eighteenth-century items, food; contact person and deadline: same, May 1

The People's Folk Dance Directory (Hovorka and Steele 1981) is a useful source for events, dance-related businesses, and dance teachers. Published by The Texas International Folk Dancers, the directory is an attempt to compile information regarding where folk dancing regularly occurs, what kind of dancing is done, and who may be contacted in various locations for information.

CHAPTER NINE: A GUIDE TO TYPES OF RESOURCES FOR DANCE RESEARCH: ICONOGRAPHIC SOURCES

Iconographic, or visual, sources can give the researcher information beyond that which is included in many written descriptions: hairstyles, clothing details, refreshments served, layout of a dance event, number of musicians, and so forth. Although drawings and still photographs cannot impart an understanding of the movements of the dance, many contextual details can be gathered from these sources. As with written sources, iconographic sources must include time and place documentation in order to be useful. A photograph which might have been taken anywhere in the Southwest between 1900 and 1920 will be of limited use to a site which portrays the life of a particular Zuni village, regardless of the detail it includes. As with written sources, a knowledge of the creator's authority and intent will help determine the reliability of a particular source.

1. Drawings and Paintings

This painting by Pieter Bruegel (also spelled Brueghel or Breughel), a Flemish painter from the 1500's, tells the observer much about clothing, one particular musical instrument, village layout, one type of fence, some dance movements, the number of people and balance of sexes in attendance, and refreshments served. This example is taken from All the Paintings of Pieter Bruegel (Denis 1961: plate 154).

(1. Drawings and Paintings)

Plate 154. THE PEASANT DANCE, Vienna, Kunsthistorisches Museum

2. Artists' Sketchbooks

Sketchbooks may be as useful as finished paintings and drawings to the dance researcher.

The sketch which follows was a preliminary sketch for the painting Jolly Flatboatmen in Port, 1857 by George Caleb Bingham. Clothing detail is the greatest insight to be gained from this particular example. This portion of the sketch comes from the book The Drawings of George Caleb Bingham With a Catalogue Raisonne (Bloch

(2. Artists' Sketchbooks)

1975:245).

3. Regional Art

The work of regional artists can be an excellent source for information regarding context and detail. An artist who worked in a single region over a period of time and produced art dealing with that region is sure to have developed a first hand knowledge of the area and the people where he worked. This intensified concern with a single region can increase the value his work has for sites and museums.

George Caleb Bingham was a Missourian who painted from his own experiences and observations. Among other scenes, Bingham painted the flatboatmen he saw along the Mississippi River. The portion of a painting shown below, from Jolly Flatboatmen in Port, 1857 in The Drawings of George Caleb Bingham With a Catalogue Raisonne offers information on dancing, musical instruments, clothing, the dancer's and observers' feelings, and more. (Bloch 1975:240).

(3. Regional Art)

4. Folk Art

The work of folk artists can offer as much information about detail and context of a dance event as the work of highly trained artists.

This painting with accompanying notes by Lewis Miller is from Lewis Miller: Sketches and Chronicles (Miller 1966:67). The

(4. Folk Art)

picture is dated 1808 and depicts dancing at the home of an individual. In addition to number of people present, clothing, type of dancing being done, and number of musicians, the instruments played are revealed: a violin and a hammered dulcimer. In such an undetailed portrayal, it would not be safe to make assumptions such as number of guests in attendance, balance of sexes, or balance of onlookers versus dancers.

5. Sculpture

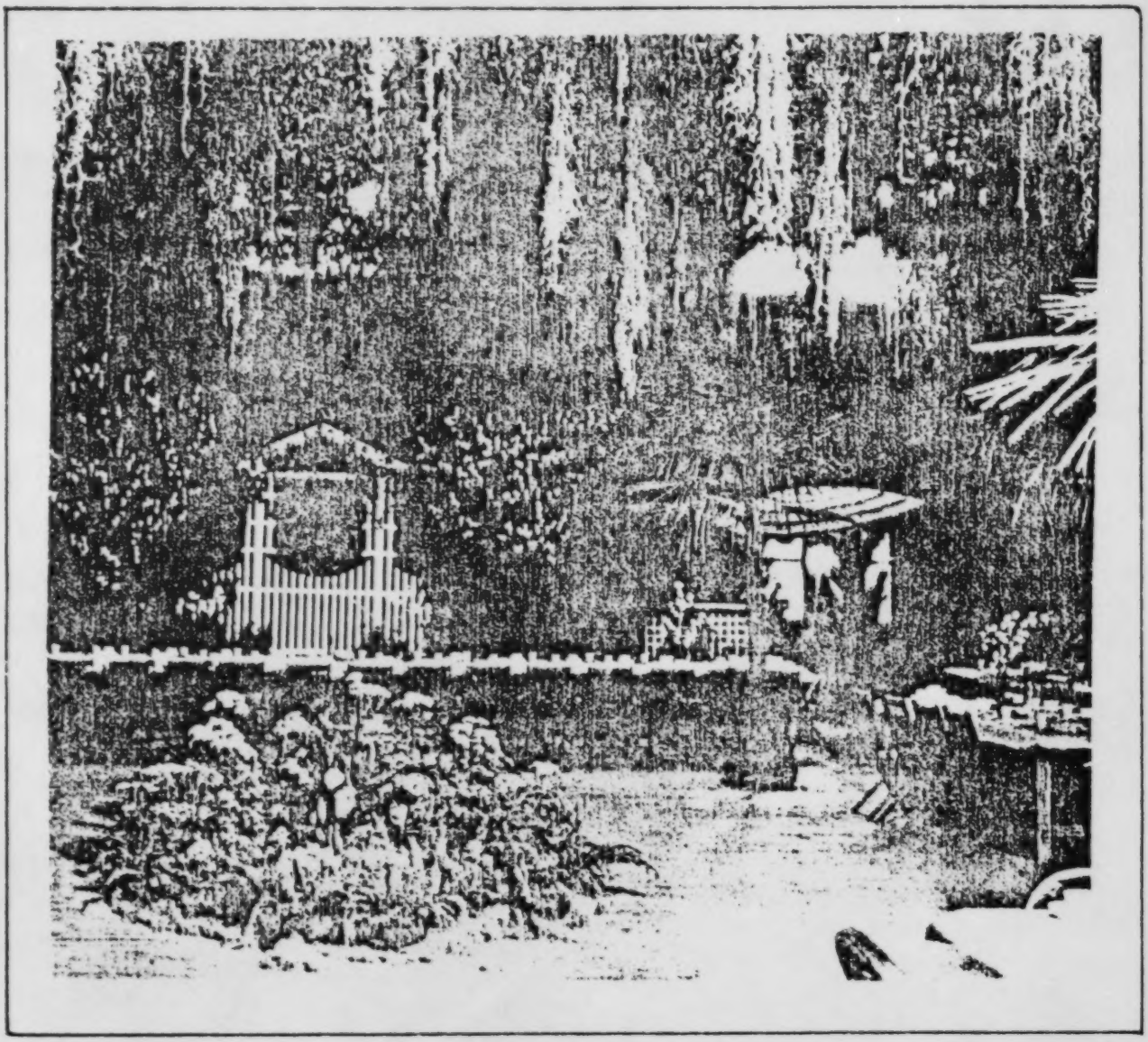
It is possible that a site or museum researcher may find pieces of sculpture which suggest information about dancing. As with other visual art sources, a documentation of time and place and some knowledge of the artist's expertise and intent will help the researcher to determine the reliability of the source.

6. Slides and Photographs

State historical societies and other libraries often maintain photographic archives. Like artwork, photographs which cannot give a description of the dancing itself may still offer information regarding detail and context. Also like artwork, documentation of time and place will make the photo useful to the researcher. Unlike artwork, photography has the advantage of offering the certainty that everything pictured was really there at the time the photo was taken--and was not the result of the artist's imagination or desire for embellishment. (It is possible, however, that an entire situation may be the result of the photographer's fancy and be completely posed.)

The following example is one portion of a photograph found in the Kentucky Library. The photo captures the decorations for the Bowling Green, Kentucky, Rotary Club dinner and dance held annually at the armory. Unfortunately, the date of these particular decorations, complete with live palms, is unknown.

(6. Slides and Photographs)



7. Films and Video Tapes

In addition to capturing detail and context, films and video tapes can reveal the way in which particular dances were performed and the spirit of the dance event. Films which might be of use in

(7. Films and Video Tapes)

planning dance interpretation range from anthropological and folklife studies to popular culture movies depending upon the dance to be interpreted. Media review publications such as the periodical Previews will enable researchers to locate potentially useful media materials. Catalogs and mediographies will also lead researchers to helpful materials.

Examples of potentially useful dance films include Iroquois Social Dance and Full of Life A-Dancin'. Iroquois Social Dance was put out by Green Mountain Cine Works of Staten Island, New York, in 1980. The work includes two eighteen minute reels and a teacher's guide. Social and political background is included in the teacher's guide, and the films themselves are intended to teach the dances. Full of Life A-Dancin' is the work of Phoenix Films, New York, New York, and came out in 1978. The film is a study of a clogging team, the Southern Appalachian Cloggers, and might be of use to some Southern sites. As with other types of sources, films and video tapes require verification of their reliability as sources. Team cloggers, for instance, have greatly embellished the traditional forms of step dancing from which their art is derived. A film about clogging is therefore not necessarily helpful to a site interpreting traditional forms of step dancing.

8. Popular Magazine Illustrations

Illustrations from popular magazines, such as the illustration

(8. Popular Magazine Illustrations)

shown here at the left can, again, reveal information about context and detail which written sources do not. Depending upon the subject of the illustration, information may be gained about decorations, refreshments, clothing, hairstyles, transportation, and other topics. Remember, however, that popular magazines frequently portray things not as they are but as people wish they could be. A suggested fashion may never have actually come into style.

At the left is an illustration from "My Idea of the Dance Dress" by Mrs. Vernon Castle. The article appeared in the Ladies' Home Journal and included an offer of patterns for the four dresses pictured. A discussion of styles and fabrics suited for dancing was also included. (Castle 1914:31).

(9. Book Illustrations)

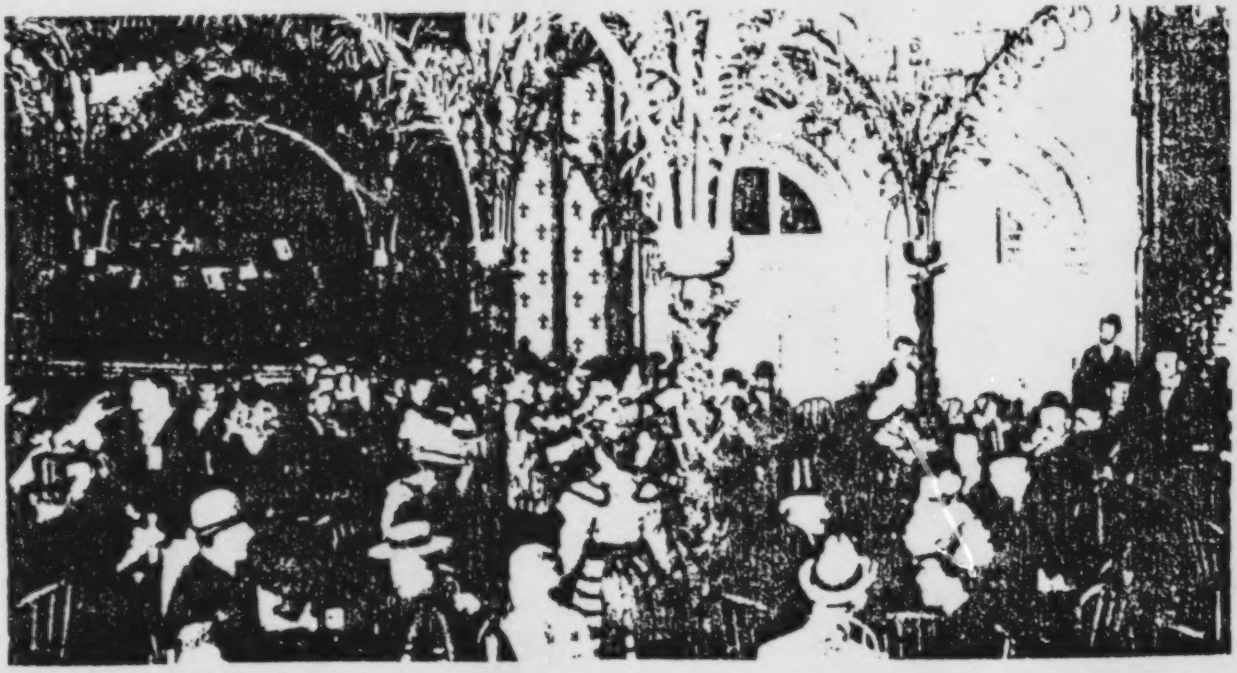
In addition to the original purpose of this illustration--to instruct the dancer in the movements of the dance--the modern researcher can gain clothing information from the illustration below. This example is from The Dancing Master first published in 1725 (Rameau 1970:145).

Fig. 56. Second Posture in a Contretemps de côté

(9. Book Illustrations)

The example below, from Dance Fever, could offer the researcher information about decorations, size of the crowd, balance of the sexes, decorations, musicians, and furnishings. The author, however, identifies few of his photographs with their definite locations, and dates are suggested only by the decade which is covered in each chapter--here 1890-1899. (McDonagh 1979:15).

A roofgarden restaurant in New York with the band and dance floor at the rear.



10. Newspaper Illustrations

Like other illustrations, newspaper photos and engravings can give the researcher information on the contexts of dance events. Because newspapers generally report only those events which are presently occurring, research on past time periods will necessitate returning to past newspapers for data. One convenience is the clarity with which dates are established using newspaper sources. In pre-photographic newspapers, engravings will necessitate the usual concern for the artist's expertise, knowledge, and intent.

This example from the Louisville Courier-Journal Magazine might be useful to a site interpreting either the dance of the 1950's or the development of Western square dancing.

Courier-Journal Photos by Cliff Robinson

Whirling petticoats and exposed pantalettes mark the square dance. Mr. and Mrs. William Scott take a turn.

11. Advertising Illustrations

Like written advertisements, advertising illustrations show what people want to buy. Illustrationsand the accompanying text often emphasize those features which were considered the most significant. The advertisement's audience will suggest the regions in which the products were originally used.

The two examples below are from the 1897 Sears Roebuck Catalogue (Sears Roebuck and Company 1968:195, 200).

Ladies' Vici Kid Strap Sandals.

No. 3811 Made from the finest selection of vici kid, hand turned, very flexible sole, has the new medic toe and handsome satin strap at the instep, with elegant silver buckle. The heel is medium high. We can assure you that this is one of the most handsome slippers for house or dance wear ever put on the market. Sizes, 2½ to 7; widths, A, B, C, D and E.

Per pair (Postage, 13c.) $1.00

Men's Patent Leather Oxfords.

No. 31078 Made from good grade of patent leather, medium hand turn or slipper sole, and shoe which is very neat and at the same time easy and serviceable. This shoe is used principally for dancing and for dress wear. Sizes, 5 to 11; widths, D, E and EE. Weight, 20 oz. Per pair $1.7

CHAPTER TEN: A GUIDE TO TYPES OF SOURCES FOR DANCE RESEARCH: MATERIAL CULTURE AND OTHER SOURCES

MATERIAL CULTURE SOURCES

Artifacts, the actual items used in association with a dance event, may suggest helpful data to the dance researcher. Documentation regarding where, when, on what occasions, and by whom specific items were used will allow the researcher to make full use of material culture artifacts in museum and personal collections. Many details and pieces of information may be detected through the examination of artifacts. Additional information may be found in museum or related personal records. This information might include skirt lengths, woods used in dulcimers, styles of handmade furniture, fabrics and colors preferred for dancing attire, size of dancing rooms, and so on. Especially if the artifact is to be reproduced for on-site use, an in-person look at any artifact will probably be helpful.

1. Women's Attire

Museum collections often include women's fancy dresses and accessories. These may be of particular use if the events to which the clothing was worn are known. Type of event and age of the original wearer will also tell the researcher what the clothing was originally designed for.

The Kentucky Museum collection includes a dress known to have been

worn at the Bowling Green "Fair Hop" around 1893. In addition to viewing the dress, the researcher can find the following information and more in the museum's accession records.

> Dress.
> Cream color china silk with yellow pansy and daisy motif. Pointed bodice (a) has boat neckline edged with ruffle, elbow length puff sleeves, pleats in front and back. Trailing skirt (b) with large pleats, finished with ruffle.
> Made by Mrs. A.H. Taylor (Carrie), ca. 1893 to wear at Bowling Green "Fair Hop."
> a) L 400 mm. b) L 1170 mm.
> Gift, 1970.

2. Men's Attire

Less often surviving the years than women's clothing, men's attire may suggest information about styles and fabrics, too. The nature of the events to which the clothing was worn, the age of the wearer, and other information found in museum records may be of use to the dance researcher.

The collection of the Kentucky Museum includes a man's suit about which, unfortunately, little is known. Still, the size of the suit suggests an adult wearer, thus limiting the age span of the style and material to about fifty years. The geographic location also narrows the scope of the suit's possible use. In the absence of better documented pieces, this suit may be of some help to the

researcher. The museum's records show the following, along with other information.

> Object: Suit.
> Description: Four pieces; coat, vest, trousers, and suspenders; black serge, vest and trousers lined with cerise sateen; coat is Prince Albert style.
> Date received: August 10, 1943.
> Original owner or maker: Donor's brother; born 1848--died 1919.
> Address of owner or maker: Nashville, TN, and Bowling Green, KY.
> History and remarks: No history known.

3. Dance Cards, Tickets, and Programs

Artifacts from a dance event may reveal the location of the event, the date and time of day, what type of music was played by whom, who attended, how formal the event was, which and how many dances were done and in what order, what refreshments were served, and more.

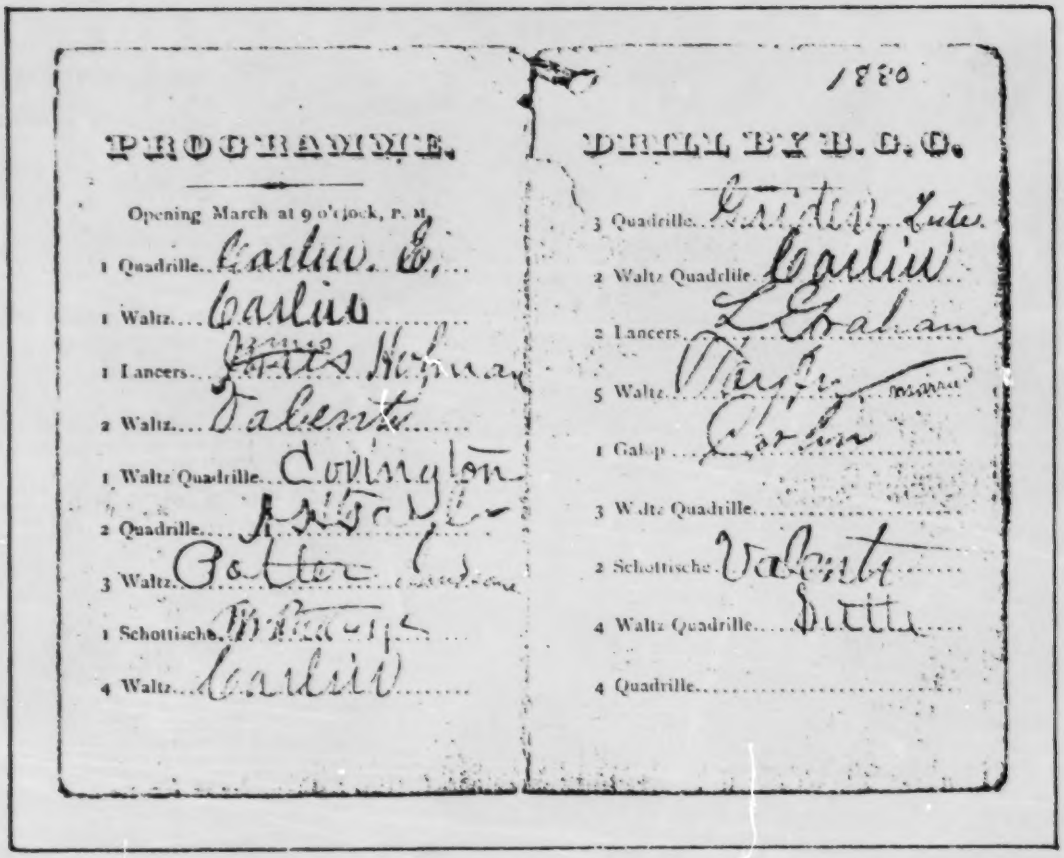
The "Annual Fair Hop" program which follows suggests a formal event. Information included gives all of the items mentioned above with the exception of refreshments and dances done. The dance card reproduced next, on the other hand, tells a great deal about what types of dances were done, how many dances were performed, and in what order the dances occurred. In addition, examination of the signatures on the dance card reveals not only which partners danced with the card holder most often but what she thought of two of them. The dance card is from a dance sponsored by the Bowling Green Guard, a military group, in 1880. Both of these examples are from the Kentucky Library collection.

ELEVENTH

ANNUAL FAIR HOP,

September 4th. 1883

BOOKLIDG : GREED, : KENTUCKY.



PROGRAMME.

Opening March at 9 o'clock, P. M.

1 Quadrille... Carlin. &...
1 Waltz.... Carlin
1 Lancers... Gatti's Hofman
2 Waltz.... Valentia
1 Waltz Quadrille... Covington
2 Quadrille.... Kiss Me
3 Waltz... Gotter (illegible)
1 Schottische... Mitchell
4 Waltz... Carlin

1880

DRILL BY B. B. C.

3 Quadrille... Grafter Lute
2 Waltz Quadrille... Carlin
2 Lancers... Graham
5 Waltz... Mayer
1 Galop... Carlin
3 Waltz Quadrille...
2 Schottische... Valentia
4 Waltz Quadrille... Dutts
4 Quadrille...

4. Architecture

Examination in person or through floor plans or illustrations of buildings in which dancing was known to occur may assist a researcher in discovering information about the layout of a dance event (where the dancing was and where the food was, for example), the amount of space considered to be necessary, the flooring material used, and so forth. For example, a look at a nearby house in which dancing is known to have occurred may suggest some information for the site staff wishing to interpret dance in their

site's own house.

Taken from the book Let's Dance, the illustration below is of a yacht club's annual ball in 1859 (Buckman 1979:119). The height and other dimensions of the room can be estimated from the illustration. In addition, the ceiling and window design are evident, as is the balcony. Lighting fixtures are also clearly visible.

ORGANIZATIONS AS SOURCES

Organizations involved in dance research or activities can be of assistance to site staff members planning dance interpretation. Organizations provide a variety of services which may include production or sponsorship of books, recordings, workshops, classes, dances, research libraries, speakers' bureaus, newsletters, conventions, meetings, and catalog sales of dance-related items. They may also be able to direct sites and museums to individuals with expertise valuable to the site--dance historians, musicians, and teachers. A selection of dance-related organizations is listed in the "Sources and Resources" section of this paper.

CLOTHING SOURCES

Sources for appropriate period clothing fall into two major categories: books about clothing and sources for the purchase of clothing patterns or actual period clothing reproductions. In using either of these types of sources, researchers will need to corroborate information with additional sources and to compare styles and fabrics with information from local sources of the time period.

Books on costume and dress are many. The book Costume in Detail, Women's Dress 1730-1930 is a well-documented and useful sourcebook with illustrations drawn from actual items of clothing. The example below gives an indication of the book's detail (Bradfield 1968:235).

1870–75

Black silk mantle edged in black crape over corded silk with fringes and tassels of black silk with black satin bow. Unlined. Shaped to wear over a bustle; inner tape tie at waist.

1860–70 black satin shoes with heel, black satin bow.
Snowshill Collection

1876 gold and black mourning ring.
T. Stanley Brown

The mantle of medium-heavy dull-surfaced silk has been very much worn. The crape on the front facings was probably removed because of wear. It is more than likely a widow's mantle, which, when new, had the fashionable fringe, tassel trimmings, and bow over the

The State Historical Society in Wisconsin is one example of a source for period clothing patterns. This group is publishing a set of clothing patterns made from actual period garments. All are women's dresses in sizes 10, 12, and 14. Currently the set includes eight patterns ranging from 1835 through 1896. A total of thirty patterns is planned. Included are contemporary notes and engravings.

Gohn Brothers, a mail order business in Middlebury, Indiana, serves the Amish and incidently offers fabrics, shoes, men's trousers, and other items which approximate some items of period clothing. Gohn Brothers is one example of a source for actual clothing items.

MUSIC SOURCES

Music for traditional dancing is found in a variety of printed and recorded sources. Consultation with musicians who play for historic dances or those who are themselves traditional players should not be overlooked as valuable sources of information. Sheet music collections in libraries, early music collections such as Howe's Musician's Omnibus (Howe 1864), and bibliographies of early music are all important sources for printed music. For recorded music, dance organizations and record dealers and producers who specialize in traditional music (such as Folkways or Andy's Front Hall in Voorheesville, New York) may be helpful sources. Comparison with other sources for verification of authenticity is still needed, and the researcher should be aware that arrangements found in printed and recorded sources are not necessarily authentic to past time periods.

CHAPTER ELEVEN: CONCLUSION

The purpose of any program of dance interpretation is to portray an event--a cultural, social, and emotional activity of importance to the people portrayed. The context of a dance event is as important as the dances themselves in learning about the people of another time period.

The major steps in planning a program of dance interpretation are these: 1.) identify the interpretive themes and objectives of the site and the ways in which dance interpretation could serve these overall goals; 2.) conduct research to establish that dancing was indeed done at the site and during the time period portrayed; 3.) establish through research the types of dance events which occurred, which specific dances were done, and what the contexts and functions of the dance events were; 4.) plan, practice, and then incorporate the traditional dance interpretation into the site's program; 5.) continue to develop and substantiate the dance interpretation through ongoing research; and 6.) evaluate the dance interpretation and make improvements whenever possible.

The most important work in the process of developing and presenting a dance interpretation program is research. Research is the basis for all information presented to the public--dance steps, musical instruments, clothing, foods served, attitudes about dancing, and every other detail included in the outline of considerations found in Chapter Five.

As with any other area of interpretation, some compromise of detail

will be unavoidable. While necessary due to gaps in available information, compromises should be recognized as such. Ongoing research may later bring to light the information needed to eliminate the compromises made.

Interpretation of traditional dance involves more than the portrayal of movement across the floor, through space and time. For the watching public, dance interpretation reveals the functions of dancing in the lives of the dancers and watchers, the surroundings in which the dancing took place, how individuals felt about the dancing and about their neighbors, the community interaction and teamwork involved in performing a dance, how members of the opposite sex related to one another, and a thousand other unspoken facts, concepts, and ideas. Every detail of the surroundings and every movement of the interpreters contributes to the humanness of the portrayal. The goal of the portrayal of traditional dance is to interpret meaningful <u>human</u> activity.

SOURCES AND RESOURCES FOR THE RESEARCH OF TRADITIONAL DANCE

The following pages contain sources and resources which may be of value to individual dance researchers. This source list is in no way complete or definitive but includes sources used in the preparation of this paper and sources which may be valuable for the information they include or for the additional sources they might lead the researcher to. The entries include bibliographic as well as other sources of information and are divided into the following categories.

Folk Studies, Historic Preservation, and Museum Work

The entries in this section include both theoretical works and practical works either written by or useful to folklorists or museum staff members.

The next three sections include works of scholarship in the area of dance.
Social Scientific Studies Involving Dance

Anthropological, sociological, and ethnographic studies are included in the entries in this section.

Theses and Dissertations on Dance

This section lists master's theses and doctoral dissertations dealing with dance and music.

Dance and Movement Notation Systems

This section includes works dealing with systems of graphically recording dance and movement.

Bibliographies, Indexes, Dictionaries, and Encyclopedias

Reference books on dance, music, and some historical topics are included here.

Dance and Historical Organizations

These entries include organizations which may provide site staff members with research assistance, names of teachers and consultants, and other help. Most entries are adapted from the Encyclopedia of Associations (Akey 1980).

Dance and Related Journals and Magazines

Magazines of dance groups, social scientific journals, ladies' magazines for clothing and contextual data, and some ethnic magazines are in this sections. Most entries are adapted from Ulrich's International Periodicals Directory (Ulrich's International Periodicals Directory 1980).

Directories of Festivals and Dance Events

This section includes sources listing dance events and related festivals.

Dance Manuals and Collections

These entries include collections of dances and instructions for dancing which were written for dancers performing the dances of their own cultures and time periods. These works may well be useful to site staff members because they are from the time period and the culture in which the dancing described was done. For the same reason, however, these works may provide scant explanations of dance instructions.

How to Folk Dance Instruction Books

These books were written for individuals who wish to perform the dances of a culture or time period other than their own. These works may be useful to site staff members because they include instructions how to perform the dances. The intent of the author of each work will influence the value of the work, and additional substantiation of the information included is advisable.

Historical Studies Involving Dance

These works deal with the historical settings or development of traditional dance.

Religious and Ethical Commentary on Dance

Legal and religious concern over dancing is represented in this section's entries.

Literary Sources

Examples of sources of dance information found in literature are in this group. The primary aim of these sources is to describe dancing, not to give instructions in how to dance.

Iconographic Sources

These sources include illustrations which portray dance and may suggest elements of the dance event to researchers.

Dance Music Sources

This section includes a sampling of the types of sources available for locating dance music. Some entries in the "Bibliographies" section also include music sources.

Clothing Sources

Clothing is a major portion of the portrayal of traditional dance, and this section suggests a few sources for period clothing information, patterns, and articles.

FOLK STUDIES, HISTORIC PRESERVATION, AND MUSEUM WORK

ALDERSON, WILLIAM T. AND SHIRLEY PAYNE LOW
1976 Interpretation of historic sites. Nashville, American Association for State and Local History.
Basic introduction to interpretation techniques.

ALEXANDER, EDWARD P.
1979 Museums in motion; an introduction to the history and functions of museums. Nashville, American Association for State and Local History.

ALM, JAN
1981 Dancing through the Journal of American Folklore. In the collection of the Western Kentucky Folklore, Folklife and Oral Hitory Archives.
A survey of the dance literature found in the Journal of American Folklore, 1888-1980.

AMES, MRS. L.D.
1911 The Missouri play-party. Journal of American Folklore 24:295-318.
Childhood recollections of 1880's playparties.

ANDERSON, JAY
1971 Scholarship on contemporary American folk foodways. Ethnologia Europaea 5:56-63.
A survey of work useful in museum interpretation.
1971 A solid sufficiency: an ethnography of yeoman foodways in Stuart England. Ph.D. dissertation, University of Pennsylvania.
Folklore scholarship in use in museum interpretation.
1977 Immaterial material culture. Keystone Folklore 21: 1-13.
Folklife research techniques for outdoor museums.

BARON, ROBERT
1981 Folklife and the American museum. Museum News 59: 46-50, 58, 60, 63, 64.
Folklife interpretation through art objects and performing arts for indoor museums.

BLEGEN, THEODORE C.
1947 Grass roots history. Minneapolis, University of Minnesota Press.
An early application of the New Social History in U.S. scholarship.

BRUNVAND, JAN H.
1978 Folk dances and dramas. In The study of American folklore. Jan H. Brunvand, ed. pp. 259-273. New York, W.W. Norton & Company, Inc.

(FOLK STUDIES, HISTORIC PRESERVATION, AND MUSEUM WORK, CONTINUED)

BUCKLEY, BRUCE R.
1968 "Honor your ladies": folk dance in the United States. In Our living traditions: an introduction to American folklore. Tristram Potter Coffin, ed. pp. 134-141. New York, Basic Books.

BURCAW, G. ELLIS
1975 Introduction to museum work. Nashville, American Association for State and Local History.

BURNS, THOMAS A.
1968 A bibliographic inventory of the folklore of the state of Missouri. Bloomington, Folklore Archive, Indiana University.
Folklore work useful to folklife museums.

CARSON, CARY
1978 Doing history with material culture. In Material culture and the study of American life. Ian M.G. Quimby, ed. New York, W.W. Norton and Company.

CARSON, JANE
1965 Colonial Virginians at play. Charlottesville, University of Virginia Press.
Originally a museum monograph from Colonial Williamsburg. Example of museum research which can be shared among sites. Includes information on dance events.

COE, LINDA
1977 Folklife and the federal government. Washington, American Folklife Center.

DE LABAN, JUANA
1954 Movement notation: its significance to the folklorist. Journal of American Folklore 67:291-308.

DEETZ, JAMES
1977 In small things forgotten: the archaeology of early American life. Garden City, New York, Anchor Press/ Doubleday.
Folklore work valuable to museum researchers and interpreters.

DORSON, RICHARD M.
1972 Introduction: concepts of folklore and folklife studies. In Folklore and folklife: an introduction. Richard M. Dorson, ed. pp. 1-50. Chicago, University of Chicago Press.
Discusses the concept of folklife studies.

(FOLK STUDIES, HISTORIC PRESERVATION, AND MUSEUM WORK, CONTINUED)

EATON, ALLEN H.
1973 Handicrafts of the southern highlands. New York, Dover. (First published in 1937.)
Material culture study useful to folklife museums.

EVANS, GEORGE EWART
1970 Tools of their trades: an oral history of men a work c. 1900. New York, Taplinger Publishing Company.
Oral history and material culture study valuable to folklife museums.

FORBES, JOHN M.
1981 Libraries and the preservation of American popular culture. Drexel Library Quarterly 16:89-99.
Discussion of the responsiblities and potential roles of libraries in the preservation of materials on dance popular culture.

GLASSIE, HENRY
1977 Meaningful things and appropriate myths: the artifact's place in American studies. In Prospects 3: an annual of American cultural studies. Jack Salzman, ed. New York, Burt Franklin.
Philosophical discussion of the concept of an "artifact" and its significance in folklife studies.
1979 Folk housing in middle Virginia; a structural analysis of historic artifacts. Knoxville, University of Tennessee Press.
Folklore work useful to folklife museums.

GOLDSTEIN, KENNETH S.
1964 A guide for field workers in folklore. Hatboro, Pennsylvania, Folklore Associates, Inc.
Based on Ph.D. dissertation from the University of Pennsylvania. A guide for folklore fieldwork.

GOODWIN, MARY
1953 Musical instruments of eighteenth-century Virginia. Williamsburg, Virginia, Colonial Williamsburg.
Museum research report which might be useful to other folklife museums.

HARTLEY, MARIE AND JOAN INGILBY
1968 Life and tradition in the Yorkshire Dales. London, J.M. Dent & Sons Ltd.
Photographic material culture study useful to museums.

(FOLK STUDIES, HISTORIC PRESERVATION, AND MUSEUM WORK, CONTINUED)

HEDWICK, ULYSSES P.
1951 The land of the crooked tree. New York, Oxford University Press.
New Social History application in U.S. scholarship.

JENKINS, J. GERAINT
1961 Folk life studies and the museum. Museums Journal 61:3-7.
Significance of folklife scholarship to museum work. Folklife trends in the museum field.
1965 Traditional country craftsmen. London, Routledge and Kegan Paul.
Material culture study useful to folklife museums.
1972 The use of artifacts and folk art in the folk museum. In Folklore and folklife: an introduction. Richard M. Dorson, ed. pp. 497-516. Chicago, Univerisity of Chicago Press.
Folklife trends in the museum field.

HIGGS, J.W.Y.
1963 Folklife collection and classification. London, The Museums Association.

HOSKINS, W.G.
1965 The midland peasant; the economic and social history of a Leicestershire village. New York, St. Martin's Press.
British use of the New Social History.

HULTKRANZ, AKE
1960 International dictionary of regional European ethnology and folklore, volume one: general ethnological concepts. Copenhagen, Rosenkilde and Bagger.
Definitions of folklife and folklore terminology as used in Europe and North America.

KEALIINOHOMOKU, JOANN WHEELER
1972 Folk dance. In Folklore and folklife: an introduction. Richard M. Dorson, ed. pp. 381-404. Chicago, University of Chicago Press.
Review of folk dance research and difficulties.

KNIFFEN, FRED
1965 Folk housing: key to diffusion. Annals of the Association of American Geographers 55:549-577.
Discussion of the use of cultural diffusion patterns in folklife research.

(FOLK STUDIES, HISTORIC PRESERVATION, AND MUSEUM WORK, CONTINUED)

LARSON, JOHN
1981 The village at Conner Prairie--OR--what on Earth have we become! In the files of Conner Prairie Pioneer Settlement, Noblesville, Indiana.
Discussion of evolution of interpretive goals and modes at the Conner Prairie folklife outdoor museum.

LOOMIS, ORMOND
1977 Sources on folk museums and living historical farms. Bloomington, Indiana, Folklore Forum.
Bibliography of sources for museum study and for the members of the museum profession. Folklore work for museums.

MC DANIEL, GEORGE
1981 Hearth and home: preserving a people's culture. Philadelphia, Temple University Press.
New Social History study of folk housing.

MATELIC, CANDACE
1977 Training programs for interpreters at outdoor museums in the Northeast. M.A. thesis, Cooperstown Graduate Program.
Folklore work useful in the development of museum interpretive programs.

MICHELSEN, PETER
1966 The origin and aims of open-air museums. Copenhagen, Dansk Folkemuseum and Frilandmuseet (National Museum of Denmark).

MONTELL, WILLIAM LYNWOOD AND MICHAEL LYNN MORSE
1976 Kentucky folk architecture. Lexington, Univeristy of Kentucky Press.
Folklore material culture study useful to museums.

SHAFER, ROBERT JONES (ed.)
1969 A guide to historical method. Homewood, Illinois, The Dorsey Press.
A guide for historical researchers--sources and techniques.

SIDFORD, HOLLY
1974 Stepping into history. Museum News 53:28-35.
Work by a folklorist employed at a folklife museum.

TILDEN, FREEMAN
1977 Interpreting our heritage. Chapel Hill, The University of North Carolina Press.
Introductory book to concepts of interpretation.

(FOLK STUDIES, HISTORIC PRESERVATION, AND MUSEUM WORK, CONTINUED)

TYRIE, BETSY
1981 Documenting early American foodways: sources and annotated bibliography. In the files of the Kentucky Museum, Bowling Green, Kentucky.
Work by a folklore graduate student for museum use.

WELSCH, ROGER L.
1968 Sod walls. Broken Bow, Nebraska, Purcells, Inc.
Regional folklorist's work in material culture. Useable by folklife museums.

WILDHABEN, ROBERT
1965 A bibliographical introduction to American folklife. New York Folklore Quarterly, December 1965.
Bibliography includes entries for "folklife museums" and "folkdance." Intended as an introduction for European ethnologists to American folklife studies.

YODER, DON
1963 The folklife studies movement. Pennsylvania Folklife 13:43-56.
History of the folklife research movement.
1976 Folklife studies in American scholarship. In American folklife. Don Yoder, ed. pp. 3-18.
Overview of folklife studies movement and its relation to folklife museum work.

SOCIAL SCIENTIFIC STUDIES INVOLVING DANCE

BOAS, FRANZ

1921 Ethnology of the Kwakuitl. Thirty-fifth annual report of the Bureau of American Ethnology to the Secretary of the Smithsonian, 1913-1914, pp. 43-794. Washington, Government Printing Office.
Includes several accounts of dancing ceremonies. Example of Bureau of American Ethnology studies of Native American cultures.

BOAZ, FRANZISKA (ed.)

1944 The function of dance in human society. New York, The Boaz School.

BURCHENAL, ELIZABETH

1951 Folk dances of the United States: regional types and origins. Journal of the International Folk Music Council 3:18-21.

COMSTOCK, TAMARA (ed.)

1974 New dimensions in dance research: anthropology and dance--the American Indian. New York, Committee on Research in Dance.
Committee on Research in Dance Annual 6.

COTTLE, THOMAS

1966 Social class and social dancing. Sociological Quarterly 7:179-196.

CUNNINGHAM, HUGH

1980 Leisure in the Industrial Revolution. New York, St. Martin's Press.
Includes dancing as a leisure activity.

HANNA, JUDITH LYNNE

1980 To dance is human. Austin, University of Texas Press.
Contemporary, scholarly social scientific study of dance.

HOERBURGER, FELIX

1965 Folk dance survey. Journal of the International Folk Music Council 17:7-8.
Discussion of the responses to a questionnaire about dance answered by folklorists throughout the world.

1968 Once again on the concept of "folk dance." Journal of the International Folk Music Council 20:30-32.
Discussion of difficulties in defining terms relating to folk dance and its study.

(SOCIAL SCIENTIFIC STUDIES INVOLVING DANCE, CONTINUED)

JANKOVIC, LJUBICA S.
1969 Paradoxes in the living creative process of dance tradition. Ethnomusicology 13:124-128.

KARPELES, MAUD (ed.)
1951 Collection of folk music and other ethnological material. London, International Folk Music Council and Royal Anthropological Institute of Great Britain and Ireland.
A guide for fieldworkers.

KEALIINOHOMOKU, JOANN WHEELER
1965 A comparative study of dance as a constellation of motor behaviors among African and United States Negroes. M.A. thesis, Northwestern University.
1970 An anthropologist looks at ballet as a form of ethnic dance. Impulse, 1970, pp. 24-33.

KURATH, GERTRUDE PROKOSCH
1956 Choreography and anthropology. American Anthropologist 58:177-179.
1957 Pan-Indianism in Great Lakes festivals. Journal of American Folklore 70:179-182.
A discussion of the of Native American groups' influence upon the dancing of one another.

LANGE, RODERYK
1976 The nature of dance: an anthropological perspective. New York, International Publications Service.
1977 Some notes on the anthropology of dance. In Anthropology of the Body. John Blacking, ed. New York, Academic Press.

MERRIAM, ALAN
1974 Anthropology and the dance. In New dimensions in dance research: anthropology and dance. Tamara Comstock, ed. New York, Committee on Research in Dance.

ROYCE, ANYA PETERSON
1977 The anthropology of dance. Bloomington, Indiana University Press.

RUST, FRANCES
1969 Dance in society; an analysis of the relationship between the social dance and society in England from the Middle Ages to the present day. London, Routledge & Kegan Paul.

(SOCIAL SCIENTIFIC STUDIES INVOLVING DANCE, CONTINUED)

SWEET, JILL DRAYSON

1980 Play, role reversal and humor: symbolic elements of a Tewa Pueblo Navajo dance. Dance Research Journal 12:3-12.

Description and discussion of Pueblo dancers imitating their Navajo neighbors.

WATERMAN, RICHARD A.

1962 Role of dance in human society. In Focus on Dance II: an Interdisciplinary Search for Meaning in Movement. Bettie Jean Wooten, ed. Washington, American Association for Health, Physical Education and Recreation.

Discussion of the concept that dance functions as a force for social cohesion.

THESES AND DISSERTATIONS ON DANCE

BENSON, NORMAN ARTHUR
1963 The itinerant dancing and music masters of eighteenth century America. Ph.D. dissertation, University of Minnesota.
Includes a lengthy bibliography of travelers' accounts and other sources.

CHAMBERLAIN, W.W.
1940 Folk music in the Kentucky Barrens. M.A. thesis, Stanford University.
Much information on musical parties is included.

ENGLISH, JOAN
1969 Dance in seventeenth century Massachusetts with particular reference to Indian, Puritan and Anglican cultures. M.S. thesis, University of Wisconsin.

HARZOFF, LIZ
1981 They'd have the biggest time you ever saw: square dances as settings for community social interaction in Trigg County, Kentucky, ca. 1920-1979. M.A. thesis, Western Kentucky University.

KEALIINOHOMOKU, JOANN WHEELER
1965 A comparative study of dance as a constellation of motor behaviors among African and United States Negroes. M.A. thesis, Northwestern University.

MARTIN, JENNIFER KAYE
1977 The English dancing master, 1660-1728: his role at court, in society and on the public stage. Ph.D. dissertation, University of Michigan.

WINSLOW, DAVID JOHN
1972 The rural square dance in the northeastern United States: a continuity of tradition. Ph.D. dissertation, University of Pennsylvania.

DANCE AND MOVEMENT NOTATION SYSTEMS

HOERBURGER, FELIX

1958 Dance notation and folk dance research. Journal of the Internation Folk Music Council 10:63.

1959 The study of folk dance and the need for a uniform method of notation. Journal of the Internation Folk Music Council 11:71-73.

HUTCHINSON, ANNE

1954 Labanotation: the system for recording movement. New York, New Directions Books.

1970 Labanotation: or, kinetography. New York, Theatre Arts Books.

LABAN, RUDOLPH VON

1975 Laban's principles of dance and movement notation. Boston, Plays, Inc.

SUTTON, VALERIE

1973 Sutton movement shorthand: a quick, visual, easy-to-learn method of recording dance movement. Irvine, California, Sutton Movement Shorthand Society.

BIBLIOGRAPHIES, INDEXES, DICTIONARIES, AND ENCYCLOPEDIAS

AKEY, DENISE S.
1980 Encyclopedia of associations: vol.1, national organizations of the U.S. Detroit, Gale Research Company.

AMERICAN ASSOCIATION FOR HEALTH, PHYSICAL EDUCATION, AND RECREATION
1964 Compilation of dance research, 1901-1963. Washington, American Association for Health, Physical Education, and Recreation.
Followed by supplements and updates. A bibliography of dance research.

AMERICAN ANTIQUARIAN SOCIETY
1950 American dance bibliography. Proceedings of the American Antiquarian Society LIX:217-222.

BACKUS, EDYTH N.
1949 Catalogue of music in the Huntington Library printed before 1801. San Marino, Huntington Library.

BEAUMONT, CYRIL WILLIAM (comp.)
1963 A bibliography of dancing. New York, Benjamin Blom. (First published in 1929.)
Includes many manuals of social instruction.

BELKNAP, S. YANCEY
1931-1962 Guide to dance periodicals. 10 vols. Gainesville, University of Florida Press and New York, Scarecrow Press.
Subject and author index to articles from periodicals primarily devoted to dance. Index ends with 1962.

CARMAN, HARRY J. AND ARTHUR W. THOMPSON
1960 A guide to the principal sources for American civilization,1800-1900, in the city of New York: manuscripts. New York, Columbia University Press.
A bibliography of manuscript sources found in major New York City libraries.
1962 A guide to the principal sources for American Civilization, 1800-1900, in the city of New York: printed sources. New York, Columbia University Press.
A bibliography of printed sources found in the collections of major New York City libraries. Both of the above books are highly organized by topic.

CHUJOY, ANATOLE
1949 The dance encyclopedia. New York, A.S. Barnes.
Includes dance terms, dancers, dance steps, ballets, etc. Covers some popular and folk dance forms.

(BIBLIOGRAPHIES, INDEXES, DICTIONARIES, AND ENCYCLOPEDIAS, CONTINUED)

COLEMAN, JOHN WINSTON
1949 A bibliography of Kentucky history. Lexington, University of Kentucky Press.
Example of state or regional bibliographies which might lead to sources describing dance events.

COMPACT EDITION OF THE OXFORD ENGLISH DICTIONARY
1971 The compact edition of the Oxford English dictionary. Oxford, Clarendon Press.
Entries give first known English useage of the word and additional literary and manuscript useages. This may be a useful tool in identifying origins and useages of terms, dance steps, etc.

DREWAL, MARGARET THOMPSON AND GLORIANNE JACKSON (comps.)
1974 Sources on African and African-related dance. New York, American Dance Guild.

DUNDES, ALAN
1976 Folklore theses and dissertations in the United States. Austin, University of Texas Press.

EVANS, CHARLES
1903-1959 American bibliography 1639-1800. 14 vols. Chicago, Blakely Press and Worcester, American Antiquarian Society.
A bibliography of American publications.

EVANS, HENRY HERMAN
1951 Western bibliographies. San Francisco, Peregrine Press.
A checklist of bibliographies and reference materials on the history of states and territories of the West, including Alaska and Hawaii.

FLETCHER, IFAN KYRLE (comp.)
1954 Bibliographical descriptions of forty rare dance books in the collection of P.J.S. Richardson, O.B.E. London, The Dancing Times, Ltd.

FREIDEL, FRANK BURT
1974 Harvard guide to American history. Revised ed. 2 vols. Cambridge, The Belknap Press of Harvard University Press.
A guide to many types of historical sources, arranged by topic.

FULD, JAMES J. AND MARY DAVIDSON
In press Early American manuscripts to 1800. Music Library Association.

(BIBLIOGRAPHIES, INDEXES, DICTIONARIES, AND ENCYCLOPEDIAS, CONTINUED)

GREENE, EVARTS B. AND RICHARD B. MORRIS
1929 A guide to the principal sources for early American history (1600-1800) in the city of New York. New York, Columbia University Press.
Divided into two parts: printed and manuscript sources. Arranged by topic.

HANDLIN, OSCAR (ed.)
1954 Harvard guide to American history. Cambridge, The Belknap Press of Harvard University Press.
Many types of sources are included and arranged by topic.

HANNA, JUDITH LYNNE
1976 The anthropology of dance: a selected bibliography. Richardson, Texas, University of Texas at Dallas.

HELM, SIBYL R.
1970 The Shakers. CORD (Committee on Research in Dance) News 2:27-39.
Survey of Shaker dance literature.

HENRY E. HUNTINGTON LIBRARY AND ART GALLERY
1979 Guide to American historical manuscripts in the Huntington Library. San Marino, Huntington Library.
Includes descriptions of manuscripts and background information on the manuscript authors.

HIGHAM, ROBIN (ed.)
1975 A guide to the sources of United States military history. Hamden, Connecticut, Archon Books.
Includes personal correspondence and papers as well as books, reports, and official documents.

HIXON, DONALD L.
1970 Music in early America. A bibliography of music in Evans. Metuchen, New Jersey, Scarecrow Press.
Bibliography of music published in America covered in Charles Evans's bibliography above.

HUGHES-HUGHES, AUGUSTUS
1966 Catalogue of manuscript music in the British Museum. 3 vols. London, British Museum. (First published in 1908.)

HUMMEL, RAY O. (ed.)
1971 Southeastern broadsides before 1877; a bibliography. Richmond, Virginia State Library.
Lists broadsides, with exerpts, and indicates which libraries hold them.

(BIBLIOGRAPHIES, INDEXES, DICTIONARIES, AND ENCYCLOPEDIAS, CONTINUED)

INDEX AND PRONUNCIATION GUIDE
No date — Index and pronunciation guide. San Francisco, The Folk Dance Federation of California, Inc.
Listing of 775 dances, the country or region of the dance's origin, correct pronunciation of the dance name, and where instructions and/or music can be found.

INTERNATIONAL AFRICAN INSTITUTE
1965 — A select bibliography of music in Africa. London, International African Institute.

IRELAND, NORMA OLIN (comp.)
1976, 1978 — Index to America: life and customs. 2 vols. Westwood, Massachusetts, F.W. Faxton Company, Inc.
Volume one: Seventeenth century. Volume two: Eighteenth century. Index to sources on life and customs during the seventeenth and eighteenth centuries in America.

IREY, CHARLOTTE (comp.)
1973 — Research in dance II. Washington, American Association for Health, Physical Education, and Recreation.
Updates previous volumes and supplements. Bibliography of dance research sources.

KAMINKOW, MARION J. (ed.)
1975 — United States local histories in the Library of Congress: a bibliographies. 4 vols. and supplement. Baltimore, Magna Carta Book Company.
Indexes published sources only. Localities listed under state, then region, county, city, or town. Biographies also included.

KAPRELIAN, MARY H.
1976 — Aesthetics for dancers: a selected annotated bibliography. Washington, National Dance Association, American Association for Health, Physical Education, and Recreation.
Bibliography of sources on dance philosophy. Primarily deals with art and theater dance.

KEALIINOHOMOKU, JOANN W. AND FRANK J. GILLIS
1970 — Special bibliography: Gertrude Prokosch Kurath. Ethnomusicology 14:114-128.
Bibliography of scholarly dance works by Kurath.

(BIBLIOGRAPHIES, INDEXES, DICTIONARIES, AND ENCYCLOPEDIAS, CONTINUED)

KELLER, KATE AND CAROLYN RABSON
1980 National tune index: 18th century secular music. New York City, University Music Editions.
A very useful source for locating specific pieces of music.

KELLER, KATE VAN WINKLE
In press Popular secular music in America through 1800. A checklist of non-printed sources in North American collections. Music Library Association.

KURATH, GERTRUDE P.
1960 Panorama of dance ethnology. Current Anthropology 1:233-254.
Bibliography based on correspondence with scholars around the world.

MC DONALD, DONNA (comp. and ed.)
1978 Directory of historical societies and agencies in the United States and Canada. Nashville, American Association for State and Local History.
Updated regularly.

MC MURTIE, DOUGLAS CRAWFORD AND ALBERT H. ALLEN
1939 Check list of Kentucky imprints, 1787-1810. Louisville, The Historical Records Survey.
Completed by the Historical Records Survey of the Works Progress Administration. Example of bibliography of works printed in a particular state or region. Works listed by year of publication.
1939 Check list of Kentucky imprints, 1811-1820. Louisville, The Historical Records Survey.

MAGRIEL, PAUL DAVID (comp.)
1936 A bibliography of dancing; a list of books and articles on the dance and related subjects. New York, The H.W. Wilson Company.
Followed by cumulated supplements.

MINNEAPOLIS PUBLIC LIBRARY, MUSIC DEPARTMENT
1936 An index to folk dances and singing games. Chicago, American Library Association.
Entries made by title and nationality.
1949 An index to folk dances and singing games, supplement. Chicago, American Library Association.

MORRISON, JAMES E.
No date Index to American dance and tune titles before 1820. In the collection of the Country Dance and Song Society of America, New York.
Manuscript which could be consulted for assistance in locating particular tunes and dances.

(BIBLIOGRAPHIES, INDEXES, DICTIONARIES, AND ENCYCLOPEDIAS, CONTINUED)

NATIONAL ARCHIVES AND RECORDS SERVICE
1978 Directory of archives and manuscript repositories. Washington, National Archives and Records Service, General Services Administration.

NATIONAL UNION CATALOG: PRE-1956 IMPRINTS
1973 The national union catalog: pre-1956 imprints. 725 vols. London, Mansell Information/Publishing Limited.
Bibliography of all titles and editions in the collections of major U.S. libraries and which were published prior to 1956. Entries are by author or by title if no author is indicated. Entries indicate which libraries hold each volume. Material published after 1956 is indexed in subsequent editions of The National Union Catalog.

NEW YORK [CITY] PUBLIC LIBRARY
1974 Dictionary catalog of the dance collection: a list of authors, titles, and subjects of multi-media materials in the Dance Collection of the Performing Arts Research Center of the New York Public Library. 10 vols. New York, New York Public Library, Astor, Lenox, and Tilden Foundations.
Bibliography of the holdings of a major dance collection. Entries by author, title, and subject.

NORTON, CANDY AND MARILYN G. TRIGG
1980 Dance directory: programs of professional preparations in American colleges and universities. Eleventh ed. Reston, Virginia, American Alliance for Health, Physical Education, Recreation and Dance.

PEASE, EDWARD
1980 The historiography of dance. Bowling Green, Western Kentucky University.
Primarily art and theater dance.

RAFFE, WALTER GEORGE AND M.E. PURDON
1964 Dictionary of the dance. New York, A.S. Barnes.
Encyclopedic dictionary of dance terms.

REESE, ROSEMARY S. (comp.) AND FREDERICK L. RATH AND MERRILYN ROGERS (eds.)
1978 A bibliography on historical organization practices: interpretation. Nashville, American Association for State and Local History.

ROGERS, PETER
1978 Country dance index: an index to sources of English and American country dances. New York, Country Dance and Song Society of America.
Entries by dance names. Guide to sources of music (written and recorded) and instructions.

(BIBLIOGRAPHIES, INDEXES, DICTIONARIES, AND ENCYCLOPEDIAS, CONTINUED)

SCHNAPPER, EDITH B.
1957 British union-catalogue of early music. London, Butterworths Scientific Publications.
Index to music holdings in major British libraries.

SCHWARTZ, PAUL (ed.)
1953 Folk dance guide. Third ed. New York, published by Paul Schwartz.
Guide to where folk dancing can be seen. An older source, but may be of some use in locating sources of assistance.

SHIPTON, CLIFFORD K., ET AL. (eds.)
1956 Early American imprints, 1639-1800. Worcester, Massachusetts, American Antiquarian Society.
Index of American publications.
1964 Early American imprints, second series, 1801-1819. Worcester, Massachusetts, American Antiquarian Society.

SHIPTON, CLIFFORD K. AND JAMES E. MOONEY
1969 National index of American imprints through 1800: the short-title Evans. 2 vols. Barre, Massachusetts, American Antiquarian Society and The Barre Publishers.
Index of American publications.

SMITH, WILLIAM C.
1948 A catalogue of the musical works published by John Walsh [1695-1720]. London, Bibliographic Society.

SMITH, WILLIAM C. AND CHARLES HUMPHRIES
1968 A bibliography of the musical works published by the firm of John Walsh during the years 1721-1766. London, Bibliographic Society.

SONNECK, OSCAR GEORGE THEODORE AND WILLIAM TREAT UPTON
1945 A bibliography of early secular American music. Washington, The Library of Congress, Music Division.
Includes music of the eighteenth century.

THOMAS GILCREASE INSTITUTE OF AMERICAN HISTORY AND ART
1972 The Gilcrease-Hargett catalogue of imprints. Norman, Oklahoma, University of Oklahoma Press.
Bibliography of titles in the Gilcrease-Hargett collection. Primarily deals with the country west of the Mississippi River. Listed by subject, including many Indian tribes.

TITUS, EDNA BROWN (ed.)
1965 Union list of serials in libraries of the United States and Canada. 5 vols. New York, The H.W. Wilson Company.
Indexes the periodical and serial holdings of major libraries.

(BIBLIOGRAPHIES, INDEXES, DICTIONARIES, AND ENCYCLOPEDIAS, CONTINUED)

ULRICH'S INTERNATIONAL PERIODICALS DIRECTORY
1980 Ulrich's international periodicals directory. Nineteenth ed. New York, R.R. Bowker Company.
Index of periodicals currently in print.

WAGNER, HENRY RAUP
1921 The Plains and the Rockies; a bibliography of original narratives of travel and adventure, 1800-1865. San Francisco, J. Howell.

WARNER, THOMAS E.
1967 An annotated bibliography of woodwind instruction books, 1600-1830. Detroit, Information Coordinators, Inc.
Detroit Studies in Music Bibliography, number 11.

WINTHER, OSCAR OSBURN
1961 A classified bibliography of the periodical literature of the trans-Mississippi West, 1811-1957. Bloomington, Indiana University Press.

DANCE AND HISTORICAL ORGANIZATIONS

AMERICAN ASSOCIATION FOR STATE AND LOCAL HISTORY
1400 Eighth Avenue South
Nashville, Tennessee 37203 (615)242-5583
Umbrella organization for all local and state historical organizations, sites, and museums. Publishes a wide variety of related books and technical leaflets. Produces audio-visual presentations. Publishes monthly journal, History News. Sponsors workshops and seminars.

AMERICAN DANCE GUILD
1133 Broadway, Room 1427
New York, New York 10010 (212)691-7773
Includes teachers, performers, historians, critics, writers, and students in various dance fields. Publishes monthly newsletter and quarterly journal, Dance Scope. Publishes books and bibliographies on dance. Maintains speakers bureau. Sponsors conferences, workshops, master classes, concerts.

ASSOCIATION FOR LIVING HISTORICAL FARMS AND AGRICULTURAL MUSEUMS
Smithsonian Institution
Washington, D.C. 20560
Umbrella organization for farm and village outdoor museums and living history sites and programs. Publishes bi-monthly newsletter and proceedings of annual meeting.

COUNTRY DANCE AND SONG SOCIETY OF AMERICA
505 Eighth Avenue, Room 2500
New York, New York 10018 (212)594-8833
Promotes present day use of English and American folk songs, dances, and music. Maintains a reference library. Sponsors workshops and summer camps. Publishes monthly newsletter and annual journal, Country Dance and Song. Also publishes books and issues records. Catalog sales of dance books and recordings.

DANCE NOTATION BUREAU
505 Eighth Avenue
New York, New York 10018 (212)736-4350
Documents and preserves dance works through the use of graphic notation and visual recordings. Researches movement related analysis techniques and programs. Maintains library on dance and movement notation. Offers courses in movement notation. Publishes quarterly newsletter and semiannual Teachers Bulletin. Publishes dance scores and notation books.

(DANCE AND HISTORICAL ORGANIZATIONS, CONTINUED)

EXOTIQUE DANCERS LEAGUE OF AMERICA
2317 South Pacific Avenue
San Pedro, California 90731 (213)547-0117
Organized to "promote and improve the image of a fine old American tradition; to fight the trend of pornography." Collects historical photographs, playbills, books. Maintains burlesque hall of fame and museum. Maintains speakers bureau. Presents annual "Fanny" award. Publishes newsletter.

FOUNDATION FOR ETHNIC DANCE
17 West 71st Street
New York, New York 10023 (212)877-9565
Provides advisory, consulting, and reference work on ethnic dance. Conducts seminars and workshops. Maintains library and biographical archives. Compiles statistics. Services of the organization are by appointment only and may be subject to a fee.

INSTITUTE FOR SOCIAL DANCE STUDIES
24 West 57th Street
New York, New York 10019 (212)757-6660
Provides facilities and staff to instruct teachers of social dance. Maintains reference library of books, films, tapes, recordings, prints, and other artifacts.

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN
554 South Sixth Street
Columbus, Ohio 43206
Organization of dancers, teachers, and others using the laban notation system for recording dance movements. Guides the unified development of the use of the laban system and encourages consistent standards of practice.

LABAN ART MOVEMENT GUILD
Mullions
Eastcombe
Stroud, Gloucestershire GL6 7EA, England
Organization of individuals who use laban notation in the fields of professional and recreative dance in education, industry, and therapy. Publishes semiannual magazine and triennial list of members.

(DANCE AND HISTORICAL ORGANIZATIONS, CONTINUED)

LLOYD SHAW FOUNDATION
2217 Cedar Acres Drive
Manhattan, Kansas 66502 (913)539-6306
Teaches the folk rhythms of the American people in dance, music, song, and allied folk arts as a tribute to the memory of Lloyd Shaw (folk dance scholar and teacher). Conducts workshops, produces records, provides mail information and consultation service, maintains library. Publishes workshop and curriculum materials. Annually published The Long Shadow; quarterly publishes The American Dance Circle.

NATIONAL CLOGGING AND HOEDOWN COUNCIL
600 Parkview Drive
Durham, North Carolina 27712 (919)477-2417
Works to preserve the many regional forms of mountain dancing; promote communication among the many clogging groups; establish a written vocabulary of clogging terminology; compile information and history of clogging styles; establish judging standards. Sponsors festivals and exhibitions. Produces workshop videotapes. Biennially publishes Toe Tapping Talk.

SACRED DANCE GUILD
P.O. Box 177
Peterborough, New Hampshire 03458
Works to stimulate interest in the dance as a religious art form and to provide a means of communication and training for dance choirs. Supports and encourages workshops. Conducts local, regional, and national workshops for training in dance technique, religious theme and application to worship services and religious occasions. Conducts research into sacred dance styles. Publishes a journal three times per year and an annual membership list. Also publishes helps and guidelines.

DANCE AND RELATED JOURNALS AND MAGAZINES

ALBERTA SQUARE AND ROUND DANCE FEDERATION NEWSLETTER
Began: 1976; semiannual.
Alberta Square and Round Dance Federation
2002 27th Street Southwest
Calgary, Alberta T3E 2E7, Canada

AMERICAN SQUAREDANCE
Began: 1945; monthly.
Annual index in December issue.
Indexed in Guide to Dance Periodicals.
Formerly: American Squares, Square Dance.
Burdick Enterprises
Box 788
Sandusky, Ohio 44870

ARABESQUE; JOURNAL OF MIDDLE EASTERN DANCE AND CULTURE
Began: 1975; bi-monthly.
Ibrahim Farrah, Inc.
One Sherman Square, Suite 22F
New York, New York 10023

BALLROOM DANCING TIMES
Began: 1956; monthly.
Dancing Times Limited
18 Hand Court
High Holborn
London WC1V 6JF, England

COSTUME (Historical and modern dress)
The Costume Institute
The Metropolitan Museum of Art
5th Avenue at 82nd Street
New York, New York 10028

CROSS TRAIL NEWS
Began: 1977; published five times per year.
Vancouver Island Western Square Dance Association
244 Fenton Road
Victoria, British Columbia V9B 1C1, Canada

COUNTRY DANCE AND SONG (English and American country dance and music)
Published annually.
Country Dance and Song Society of America
505 Eighth Avenue
New York, New York 10018

DANCE INDEX (North and South American dancing)
Began: 1942; monthly.
Published in New York City from 1942 through 1948.

(DANCE AND RELATED JOURNALS AND MAGAZINES, CONTINUED)

DANCE LOVERS MAGAZINE
Began: 1923.
Published in New York City as Dance Lovers Magazine from 1923-1925 and as Dance Magazine from 1925-1931.

DANCE PERSPECTIVES (All forms of dance)
Quarterly.
Indexed in Guide to Dance Periodicals and Humanities Index.
Dance Perspectives Foundation
29 East 9th Street
New York, New York 10003

DANCE RESEARCH JOURNAL (All disciplines interested in dance)
Began: 1967, semiannual. Includes annual, Dance Research Annual.
Indexed in Arts and Humanities Index.
Formerly: CORD (Congress on Research in Dance) News and CORD Research Annual.
Congress on Research in Dance
Dance Department
Education 675D
New York University
35 West 4th Street
New York, New York 10003

DANCEMAGAZINE (Primarily art and theater dance; some social and ethnic.)
Monthly.
Danad Publishing Company, Inc.
1180 Avenue of the Americas
New York, New York 10036

THE DANCING TIMES
Began: 1894. No longer published.
Formerly: Dancing and Ballroom, Amateur Dancer.
Dancing Times Limited
18 Hand Court
High Holborn
London WC1V 6JF, England

DRESS (Historical and modern dress)
The Costume Institute
The Metropolitan Museum of Art
5th Avenue at 82nd Street
New York, New York 10028

ENGLISH DANCE AND SONG
Began: 1936; quarterly.
Indexed in Guide to Dance Periodicals.
English Folk Dance and Song Society
Cecil Sharp House
2 Regents Park Road
London NW1 7AY, England

(DANCE AND RELATED JOURNALS AND MAGAZINES, CONTINUED)

ETHNOMUSICOLOGY
Began: 1953; three times per year.
The Society for Ethnomusicology, Inc.
Ann Arbor, Michigan

FOLK DANCE SCENE
Began: 1965; monthly, eleven times per year.
Folk Dance Federation of California, South
12350 Ida Avenue
Los Angeles, California 90066

HABIBI (Middle Eastern dance, music, news)
Began: 1976, monthly.
Habibi Publications
726 Sutter Avenue
Palo Alto, California 94303

HEARTH AND HOME (Ladies' magazine)
Published: 1868-1875.
Published by Vickery and Hill; Augusta, Maine.

HEMBYGDEN (Swedish folk dance and folk music)
Began: 1922; six issues per year.
Svenska Ungdomsringen foer Bygdekultur
Box 4030
S-102 61 Stockholm, Sweden

HORA (Israeli folk dance)
Began: 1976; three times per year.
American Zionist Youth Foundation
515 Par Avenue
New York, New York 10022

GODEY'S LADY'S BOOK AND MAGAZINE (Ladies' magazine)
Published: 1830-1898.
Published by Godey's Lady's Book and Magazine, Philadelphia.

GOOD HOUSEKEEPING (Ladies' magazine)
Began: 1855; monthly.
Indexed in Reader's Guide to Periodical Literature.
Hearst Magazines
959 Eighth Avenue
New York, New York 10019

JOURNAL OF AMERICAN FOLKLORE
Began: 1888; quarterly.
The American Folklore Society
1703 New Hampshire Avenue, Northwest
Washington, D.C. 20009

(DANCE AND RELATED JOURNALS AND MAGAZINES, CONTINUED)

HARPER'S BAZAAR (Ladies' magazine)
Began: 1867; monthly.
Indexed in Reader's Guide to Periodical Literature.
Hearst Magazines
717 Fifth Avenue
New York, New York 10022

LABAN ART OF MOVEMENT GUILD MAGAZINE (Dance notation)
Began: 1948; semiannual.
Laban Art of Movement Guild
51a Surbiton Road
Kingston-upon-Thames
Surrey KT1 2HG, England

THE LADIES HOME JOURNAL (Ladies' magazine)
Began: 1883; monthly.
Indexed in Reader's Guide to Periodical Literature.
Downe Communications, Inc.
641 Lexington Avenue
New York, New York 10022

LET'S DANCE, THE MAGAZINE OF INTERNATIONAL FOLK DANCING
Annual index in December issue.
Let's Dance
1275 "A" Street, Room 111
Hayward, California 94541

LET'S SQUARE DANCE
Began: 1953; monthly.
British Association of American Square Dance Clubs
2 Tolmers Gardens
Cuffley
Potters Bar
Herts EN6 4JE, England

MANISQUARE
Began: 1970; nine issues per year.
Square Dance Federation of Manitoba, Eastern Division
1177 Corydon Avenue
Winnipeg, Manitoba R3M OX5, Canada

MIXED PICKLES; THE MAGAZINE OF FOLK DANCE, FOLK LORE, AND RELATED ARTS
Began: 1976; monthly, July through October.
Folk Dance Association
Box 500
Midwood Station
Brooklyn, New York 11230

(DANCE AND RELATED JOURNALS AND MAGAZINES, CONTINUED)

NEW ENGLAND SQUARE DANCE CALLER
Began: 1951; monthly.
New England Caller, Inc.
80 Central Street
Norwell, Massachusetts 02061

NEW ROUNDUP
Began: 1948; monthly.
Formerly: Roundup.
Square Dance Federation of Minnesota
330 Lilac Lane
St. Paul, Minnesota 55112

NORTHERN JUNKET
Began: 1950; bi-monthly.
Ralph Page, Editor and Publisher
117 Washington Street
Keene, New Hampshire 03431

NOTATION NEWS (Dance notation)
Began: 1974; semiannual.
Movement Shorthand Society
Box 7344
Newport Bearch, California 92660

ONTARIO FOLKDANCER
Began: 1969; monthly, ten issues per year.
Ontario Folk Dance Association
43 Cynthia Road
Toronto, Ontario M6N 2P8, Canada

PETERSON'S MAGAZINE (Ladies' magazine)
Published: 1842-1898.
Published in Philadelphia and New York City.
Formerly: Lady's World of Fashion, Lady's World, Artist and Lady's World, Ladies' National Magazine, Peterson Magazine, New Peterson Magazine, Argosy.

SQUARE DANCING
Began: 1948; monthly.
Sets in Order American Square Dance Society
462 North Robertson
Los Angeles, California 90048

DAS TANZARCHIV (German dance and folklore)
Began: 1953; monthly.
Verlag das Tanzarchiv
Postfach 27 03 42
5000 Cologne 1
West Germany

(DANCE AND RELATED JOURNALS AND MAGAZINES, CONTINUED)

VILTIS MAGAZINE (International folk dancing)
Viltis Magazine
Box 1229
Denver, Colorado 80201

WEST COAST DANCE CALENDAR (Folk and other dance forms)
Began: 1974; monthly.
Formerly: West Coast Dance.
San Francisco Bay Area Dance Coalition
Fort Mason Building 312
San Francisco, California 94123

DIRECTORIES OF FESTIVALS AND DANCE EVENTS

AKIN, RONALD AND BRUCE FINGERHUT (eds.)
1980 The book of festivals in the Midwest, 1980 and 1981. South Bend, Indiana, Icarus Press.
Includes Wisconsin, Michigan, Indiana, Ohio, and Illinois. Festivals of all sorts listed.

FOLK DIRECTORY
1977 Folk Directory. London, English Folk Dance and Song Society.

HOVORKA, SUE AND JOHN STEELE (eds.)
1981 People's Folk Dance Directory. Austin, The Texas International Folk Dancers.
Lists places where folk dancing of all types regularly occurs. Includes list of teachers and dance-related businesses.

LA BARBERA, RAYMOND (ed.)
1980 Folk Dance Directory. Brooklyn, Folk Dance Association.
Previous titles varied. Coverage expanded to entire U.S. after beginning as New York City dancing only.

DANCE MANUALS AND COLLECTIONS

BEADLE, ERASTUS F.

1868 Beadle's dime ball-room companion. New York, Beadle & Co.
One of a series of "Beadle's dime companion" books. The series includes baseball, the ball-room, etc.

BROUILLETT, M.B.

1834 A collection of cotillions, Scotch reels, &c. introduced at the dancing school of M.B. Brouillet, Logansport, Indiana, 1834. Logansport, S. Lasselle, Printers.

CASTLE, MR. AND MRS. VERNON

1914 Mr. and Mrs. Vernon Castle's new dances for this Winter. The Ladies' Home Journal, October 1914, pp. 38-39.
Description with illustrations of the Castle Polka.

CLEVELAND, C.H.

1878 Dancing at home and abroad. New York, C.H. Ditson & Co.

COMPLEAT COUNTRY DANCING-MASTER

1731 The compleat country dancing-master. London, John Walsh.
Anonymous.

DANCING WITHOUT A MASTER

189? Dancing without a master; a new treatise on all the modern dances, containing full, plain and practical instructions, diagrams of marches, quadrilles, polkas, waltzes, etc. Philadelphia, Royal Publishing Co.
Anonymous.

DAVIS, HELENE

1923 Complete guide to dancing; a complete guide to all modern dancing steps, also to the dances of the past generation. Chicago, Regan Publishing Corp.
Includes ballroom etiquette, quadrille calls, and an explanation of the steps.

DODWORTH, ALLEN

1885 Dancing and its relation to education and social life; with a new method of instruction, including a complete guide to the cotillion (German) with 250 figures. New York, Harper & Brothers.
A discussion of ballroom dancing in New York.

(DANCE MANUALS AND COLLECTIONS, CONTINUED)

DUKES, NICHOLAS

1752 A concise and easy method of learning the figuring part of country dances...to which is prefixed the figure of the minuet. London, n.p.

FERRERO, EDWARD

1859 The art of dancing, historically illustrated. To which is added a few hints on etiquette; also, the figures, music and necessary instruction for the performance of the most modern and approved dances, as executed at the private academies of the author. New York, Dick & Fitzgerald.

Author was master of a dancing school in New York.

FEUILLET, RAOUL AUGER

1706 Orchesography or the art of dancing by characters, and demonstrative figures...being an exact and just translation from the French of Monsieur Feuillet. London, H. Meere, for the author.

Includes "tables conteyning most of the steps us'd in dancing."

1970 For the further improvement of dancing. Coteshille, Amersham, England, Gregg International Publishers. (First published in 1710.)

Includes music as well as notes for dances. Translator, John Essex.

FONTLEROY MANUSCRIPT

1825-1826 Fontleroy manuscript. In the collection of the Working Men's Institute at New Harmony, Indiana.

Manuscript collection of dances including a few which reflect the utopian society attempted at New Harmony. No photocopying of the manuscript is allowed.

FRENCH, J.A. (ed.)

1893 The prompter's handbook. Boston, O. Ditson Company.

Collection for dance prompters and callers.

HAGUE, ELEANOR

n.d. Eleanor Hague manuscript. In the collection of the Southwest Museum at Los Angeles, California.

Manuscript including music from Mexico, some dances, and European art songs. No photocopying of the manuscript is allowed.

HILLGROVE, THOMAS

1857 The scholar's companion and ballroom vade mecum...with hints and instructions respecting toilet, deportment, etc., etc. New York, T.R. Turnbull & Co.

Including instructions for dancing.

(DANCE MANUALS AND COLLECTIONS, CONTINUED)

HOSTETLER, LAWRENCE A.
1937 The art of social dancing; a text book for teachers and students. New York, A.S. Barnes and Company, Incorporated.

HOWE, ELIAS
1858 Complete ball-room hand book; containing upwards of three hundred dances...and rules on deportment and the etiquette of dancing. Boston, O. Ditson.
1866 American dancing master, and ball-room prompter: containing about five hundred dances.... Boston, E. Howe.

HUNT, PAUL AND CHARLOTTE UNDERWOOD
1955 Calico rounds. New York, Harper and Brothers.
Instructions for folk and round dances.

IVES, JOHN H.
1799? Twenty-four figures of the most fashionable country dances; together with eight cotillions, for the year eighteen hundred. New Haven, Read & Morse.

KINGSLAND, MRS. BURTON
1900 The etiquette of dances and balls. The Ladies' Home Journal, May 1900, p. 22.
Detailed etiquette for the giving and attending of the balls of the social elite in New York.

KINNEY, TROY AND MARGARET WEST KINNEY
1914 Social dancing of to-day. New York, F.A. Stokes Co.

LAGUS, J.
1887 Nouveau guide des danses Francaises & Americaines. Paris, L. Sauvaitre.

LAMBRANZI, GREGORIO
1972 New and curious school of theatrical dancing. 2 vols. New York, Dance Horizons. (First published in 1700?)
Republication of the English edition edited and published by C.W. Beaumont in London in 1928.

LEARNED, MRS. FRANK
1906 The etiquette of New York to-day. New York, Frederick A. Stokes Company.
Includes the etiquette of giving and attending dances.

MACKARNESS, MRS. HENRY (ed.)
1876 The young lady's book: a manual of amusements, exercises, studies, and pursuits. New York, Routledge and Sons.
Mentions currently popular dances and discusses the healthfulness of dancing for the young.

(DANCE MANUALS AND COLLECTIONS, CONTINUED)

MORALS OF PLEASURE
1829 The morals of pleasure. Illustrated by stories designed for young persons. Philadelphia, Carey, Lea & Carey.
"By a Lady."

MURRAY, ARTHUR
1938 How to become a good dancer. New York, Simon and Schuster.
Includes instructions and discussion.

PARSON, THOMAS E.
1947 Popular ballroom dances for all; dance fundamentals, the fox-trot, the waltz, the rumba, the samba, the tango, the lindy. New York, Barnes & Noble, Inc.

PEACOCK, FRANCIS
1805 Sketches relative to the history and theory, but more especially to the practice of dancing...intended as hints to the young teachers of the art of dancing. Aberdeen, J. Chalmers & Co.

PLAYFORD, JOHN
1975 The English dancing master: or, plaine and easie rules for the dancing of country dances, with the tune to each dance. New York, Dance Horizons. (First published in 1651.)
An unabridged republication of the edition published by Hugh Mellor, London, in 1933. Playford's is the first known printed English dance collection. This work went through seventeen editions from 1650-1728 and was used in America as well as England.

RAMEAU, PIERRE
1967 Le maitre a danser. New York, Broude. (First published in 1725.)
A facsimile of the 1725 Paris edition.
1970 The dancing master. Brooklyn, Dance Horizons.
An English translation, by C.W. Beaumont, of the above work. Detailed instruction for dancing with instructions on behaving genteely.

SALTATOR (pseud.)
1807 A treatise on dancing, etc. N.p., printed for the booksellers.
(Printed in Boston?)

SILVESTER, VICTOR
1952 Modern ballroom dancing. London, H. Jenkins Ltd.
Earlier editions published in 1930 and 1936.

(DANCE MANUALS AND COLLECTIONS, CONTINUED)

SILVESTER, VICTOR AND PHILIP J.S. RICHARDSON
1936 The art of the ballroom. London, H. Jenkins Ltd.

STEPHENSON, RICHARD MONTGOMERY
1980 The complete book of ballroom dancing. Garden City, New York, Doubleday & Company, Inc.

TABOUROT, JEHAN
1925 Orchesography, a treatise in the form of a dialogue whereby all manner of persons may easily acquire and practice the honourable exercising of dancing. London, C.W. Beaumont. (First published in 1588.)
Includes music. Translated by C.W. Beaumont.

TOMLINSON, KELLOM
1724 The art of dancing explained by reading and figures; whereby the manner of performing the steps is made easy by a new and familiar method... London, By the Author.
1970 The art of dancing and six dances. 2 volumes in one. Coteshille, Amersham, England, Gregg International Publishers. (First published in 1720 and 1735.)

WILSON, THOMAS
1808 An analysis of country dancing. London, W. Calvert.
1811 An analysis of country dancing. Third ed. London, J. S. Dickson.
1816 A description of the correct method of waltzing, the truly fashionable species of dancing...part 1. London, Sherwood, Neely, and Jones.
Instructions for German and French waltzing. Music included.
1818 The quadrille and cotillion panorama. London, R. & E. Williamson.
In French and English, "all of the quadrille and cotillion figures generally adopted."
1820 The complete system of English country dancing.... London, Sherwood, Neeley and Jones.
Instructions for "all the figures ever used in English country dancing" plus etiquette.
1824 The danciad; or, dancer's monitor. Being a descriptive sketch in verse, on the different styles and methods of dancing quadrilles, waltzes, country dances, &c. &c....together with observations on the laws regarding dancing, with extracts from the Acts of Parliment relating thereto. London, By the Author.

HOW TO FOLK DANCE INSTRUCTION BOOKS

AMBROSE, KAY
1950 Classical dances and costumes of India. London, A. and C. Black.

ARMSTRONG, LUCILLE
1948 Dances of Portugal. New York, Chanticleer Press.
Includes music arranged for the piano.
1950 Dances of Spain. New York, Chanticleer Press.

BALL, LEONA NESSLY
1931 The play party in Idaho. Journal of American Folklore 44:1-26.

BELIAJUS, VYTAUTAS FINADAR
1940 Dance and be merry, volume one. Chicago, Clayton F. Summy Co.
Thirty-one dances mostly from Eastern and Central Europe, including music.
1942 Dance and be merry, volume two. Chicago, Clayton F. Summy Co.
Sixteen European dances. Includes music.
1955 Merrily dance. Delaware, Ohio, Cooperative Recreation Service.
Dances of Lithuania.

BERK, FRED (ed.)
1975 The Chasidic dance. New York, American Zionist Youth Foundation.
Includes some instructions.

BOSSING, ED AND ELSIE BOSSING
1955 Handbook of favorite dances. Chicago, H.T. Fitzsimons Co.
Emphasis on American couple dances. Folk and round dances included.

BOTKIN, B.A.
1963 The American play-party song. New York, F. Ungar.
Play-party dances from Oklahoma. Some tunes included.

BURCHENAL, ELIZABETH (ed.)
1918 American country dances. New York, G. Schirmer.
Dances largely from the New England states. Includes dances which "seem to be home-grown American."
1924 Rinnce na Eirann, national dances of Ireland. New York, A.S. Barnes and Company.
Includes dances collected from traditional sources in Ireland.
1938 Folk dances and singing games; twenty-six folk-dances of the United States, Denmark, Sweden, Russia, Hungary, Finland, Italy, Czecho-Slovakia, England, and Scotland. New York, G. Schirmer.

(HOW TO FOLK DANCE INSTRUCTION BOOKS, CONTINUED)

CABALLERO BONALD, JOSE MANUEL
1959 Andalusian dances. Second ed. Barcelona, Editorial Noguer.

CHALIF, LOUIS HARVY
1926 Folk dances of different nations. New York, L.H. Chalif.

CHASE, RICHARD
1949 Singing games and playparty games. New York, Dover Publications, Inc.

CLARK, SYBIL
1964 Swing partners. Sevenoaks, Kent, England, Novello & Co. Limited.
English social dances, traditional but still in use.

COMMUNITY DANCES MANUAL
1977 Community dances manual, number 5. London, English Folk Dance and Song Society.
Instructions and music for traditional English dances. Numbers 1, 2, 5, and 6 have accompanying records. Seven instruction manuals in all.

COOPERATIVE RECREATION SERVICE
1957 Folk dances. Delaware, Ohio, Cooperative Recreation Service.

COURLANDER, HAROLD
1973 Haiti singing. New York, Cooper Square Publishers. (First published in 1939.)
Includes songs, dances, social customs.

CRAWFORD, CAROLINE
1908 Folk dances and games. New York, A.S. Barnes & Company.

CREIGHTON, HELEN
1950 Folklore of Lunenburg County, Nova Scotia. Ottawa, King's Printer.
Includes some dance information.

CZARNOWSKI, LUCILLE K.
1950 Dances of early California days. New York, A.S. Barnes & Company.
Includes forty traditional dances and shows the Spanish influence. Divided into dances before and dances after 1849.

DANCES OF FRANCE
1950 Dances of France. London, Parrish.
Handbooks of European National Dances series.

(HOW TO FOLK DANCE INSTRUCTION BOOKS, CONTINUED)

DICKINS, GUILLERMINA
1954 Dances of Mexico. London, M. Parrish.
The Traditional Dances of Latin America series.

DOLMETSCH, MABEL
1974 Dances of England and France: 1450 to 1600. New York, Da Capo. (First published in 1949.)
1975 Dances of Spain and Italy: 1400 to 1600. New York, Da Capo. (First published in 1954.)

DUGGAN, ANNE S., JEANETTE SCHLOTTMANN, AND ABBIE RUTLEDGE
1948 Folk dance library. 5 vols. New York, A.S. Barnes and Co.
Volumes deal with teaching of folk dances, dances of Scandinavia, dances of continental Europe, dances of the British Isles, and dances of the U.S. and Mexico.

DUNSING, CRETEL AND PAUL DUNSING
1946 Dance lightly. Delaware, Ohio, Cooperative Recreation Service.
International folk dances, including music.

DURLACHER, EDWIN
1949 Honor your partner: 81 American square, circle and contra dances, with complete instructions for doing them. New York, Devin-Adair Co.

ELLFELDT, LOIS
1969 Folk dance. Dubuque, Iowa, William C. Brown Co.

ELLFELDT, LOIS AND VIRGIL L. MORTON
1974 This is ballroom dance. Palo Alto, National Press Books.
Includes instructions and a "chronology of ballroom dances in the United States."

ELSOM, JAMES CLAUDE
1927 Social games and group dances. Philadelphia, J.B. Lippincott Co.

FORD, MR. AND MRS. HENRY
1926 Good morning. Dearborn, Michigan, The Dearborn Publishing Co.
Intended to revive old-time country dances and revive America's flagging morals (of the 1920's).

FYFE, AGNES
1951 Dances of Germany. London, Parrish.
Handbooks of Eurpean National Dances series.

(HOW TO FOLK DANCE INSTRUCTION BOOKS, CONTINUED)

GARDNER, EMELYN E.
1920 Some play-party games in Michigan. Journal of American Folklore 23:91-133.

GORER, GEOFFREY
1962 Africa dances; a book about West African Negroes. New York, Norton & Co.

GRINDES, MIRON
1952 Dances of Rumania. London, Parrish.
Handbooks of European National Dances series.

GUNJI, MASAKATSU
1970 Buyo; the classical dance. New York, Walker/Weatherhill.
Japanese traditional dance.

HAMILTON, GOLDY M.
1914 The play-party in northeast Missouri. Journal of American Folklore 27:289-303.

HARRIS, JANE A., ANNE PITTMAN, AND MARLYS S. WALLER
1964 Dance a while; handbook of folk, square, and social dance. Minneapolis, Burgess Publishing Co.

HERMAN, MICHAEL
1947 Folk dances for all. New York, Barnes and Noble, Inc.
1953 Folk dance syllabus. New York, Folk Dance House.
Includes seventy-two dances, folklore ancedotes, and recipes for national dishes.

HOLDEN, RICKEY
1956 The contra dance book. Newark, New Jersey, American Squares.
Over one hundred American dances plus historical information.

JANKOVIC, LJUBICA AND DANICA JANKOVIC
1934-1951 Summary folk dances. 6 vols. Belgrade, Council of Science and Culture of the Government of the F.P.R. of Yugoslavia.
Detailed field collection by the Jankovic sisters.

JONES, BESSIE AND BESS LOMAX HAWES
1972 Step it down: games, plays, songs, and stories from the Afro-American heritage. New York, Harper & Row, Publishers.
Activities from Jones's own childhood in the Georgia Sea Islands.

(HOW TO FOLK DANCE INSTRUCTION BOOKS, CONTINUED)

KARPELES, MAUD

1931 Square-dance figures from northern New York State. London, English Folk Dance and Song Society.
Includes calls and instructions for several running set figures.

KARPELES, MAUD AND LOIS BLAKE

1950 Dances of England and Wales. London, M. Parrish & Co.
Handbooks of European National Dances series.

KATSAROVA, RAINA

1951 Dances of Bulgaria. London, Parrish.
Handbooks of European National Dances series.

KELLER, KATE VAN WINKLE AND RALPH SWEET

1976 A choice selection of American country dances of the Revolutionary Era, 1775-1795. New York, Country Dance and Song Society of America.

KENTUCKY DANCE INSTITUTE

1954 on Syllabus of the Kentucky Dance Institute. Morehead, Morehead State University.
Annual volumes of dances taught at the Kentucky Dance Institute. International folk dances.

KIDSON, FRANK

1919? Old English country dances and morris tunes. Fifth ed. London, J. Curwen & Sons ltd. (First published in 1890.)
Includes music.

KIRKELL, MIRIAM AND IRMA SCHAFFNIT

1949 Partners all--places all. New York, E.P. Dutton Co.
American and European singing games and dances.

KRAUS, RICHARD

1950 Square dances of today. New York, Ronald Press.
Singing games, couple dances, and square dances.

1955 Recreation leader's handbook. New York, McGraw-Hill Book Co.
Includes dances.

1957 Play activities for boys and girls. New York, McGraw-Hill Book Co.
Includes dances.

1962 Folk dancing; a guide for schools, colleges, and recreation groups. New York, The Macmillan Company.
Includes 111 North American and European dances, with the level of difficulty indicated for each.

(HOW TO FOLK DANCE INSTRUCTION BOOKS, CONTINUED)

KULBITSKY, OLGA
1959 Teachers' dance handbook: rhythms, song plays, play-party games, folk dances, squares, contras, mixers, with notes indicating variations, historical and background information, and teaching suggestions. Newark, New Jersey, Bluebird Publishing Co.
Designed for kindergarten through sixth grade.

LA MERI (pseud.)
1948 Spanish dancing. New York, A.A. Barnes.
Written by Russell Meriwether Hughes.

LAPSON, DVORA
1954 Dances of the Jewish People. New York, Jewish Education Committee.
European Jewish and Israeli dances included.

LAWSON, JOAN
1953 European folk dance; its national and musical characersistics. London, Pitman.

LEKIS, LISA
1958 Dances of Latin America. New York, Scarecrow Press.

LEVIN, IDA (comp. and ed.)
1928 Kentucky square dances. Louisville, Recreational Council of Louisville.

LLOYD, ALBERT LANCASTER
1960 Dances of Argentina. London, Parrish.
The Traditional Dances of Latin America series.

LUBINOVA, MILA
1949 Dances of Czechoslovakia. London, M. Parrish.
Handbooks of European National Dances series.

LUCERO-WHITE, AURORA
1937 Folk dances of the Spanish-colonials of New Mexico. N.p., Examiner Publishing Co.

MC DOWELL, FLORA L.
1953 Folk dances of Tennessee. Delaware, Ohio, Cooperative Recreation Service.

MADDOCK, DURWARD
1941 Swing your partners; a guide to modern country dancing. Brattleboro, Vermont, Stephen Daye Press.

(HOW TO FOLK DANCE INSTRUCTION BOOKS, CONTINUED)

MILLIGAN, JEAN C.

1952? Won't you join the dance? Manual of Scottish country dancing. London, Patterson's Publications.

1956 101 Scottish country dances, including 23 hitherto unpublished. Glasgow, Collins.

MORRISON, JAMES E. (ed.)

1976 Twenty four early American country dances, cotillions and reels for the year 1976. New York, Country Dance and Song Society of America.
Includes instructions, music, and quotes from manuscripts, diaries, etc.

NAPIER, PATRICK E.

1975 Kentucky mountain square dancing. Berea, Kentucky, Berea College.
Instructions for Kentucky running set figures.

PAN AMERICAN UNION

1956 Some Latin American festivals and folk dances. Third revised ed. Washington, D.C., Pan American Union.

PETRIDES, THEODORE AND ELFIELDA PETRIDES

1961 Folk dances of the Greeks; origins and instructions. New York, Exposition Press.
Instructions for modern Greek dancing.

PINON, ROGER AND HENRI JAMAR

1953 Dances of Belgium. London, M. Parrish.
Handbooks of European National Dances series.

PIPER, EDWARD

1915 Some play-party games of the Middle West. Journal of American Folklore 28:262-289.

QUIREY, BELINDA

1961 Minuet--the beginning of the end. Ballroom Dancing Times 6:406-408.
Includes instructions for dancing.

1961 Minuet--the end of an era. Ballroom Dancing Times 6:518-520.
Includes instructions for dancing.

RANDOLPH, VANCE

1929 The Ozark play party. Journal of American Folklore 42:201-232.

RICHMON, W. EDSON AND WILLIAM TILLSON (eds.)

1959 Playparty in Indiana. Indianapolis, Indiana Historical Society.

(HOW TO FOLK DANCE INSTRUCTION BOOKS, CONTINUED)

ROHRBOUGH, LYNN
1940 Handy play party book. Delaware, Ohio, Cooperative Recreation Service.
Over 110 traditional singing games, primarily American. Includes music.

RYAN, GRACE LAURA
1939 Dances of our pioneers. New York, A.S. Barnes and Co.
Published in 1926 as Music for Dances of Our Pioneers.

SACKETT, S.J.
1963 Play-party games from Kansas. Emporia, Kansas, Heritage of Kansas.
No tunes are included.

SCHWENDENER, NORMA
1934 Legends & dances of old Mexico. New York, A.S. Barnes and Company, Incorporated.

SEDILLO, MELA
1935 Mexican and New Mexican folkdances. Albequerque, University of New Mexico Press.
Revised and enlarged edition published in 1938.
1950 Dances of Mexico and New Mexico. Albequerque, University of New Mexico Press.
Not very descriptive for learning of dances.

SEMB, KLARA
1951 Dances of Norway. London, M. Parrish.
Handbooks of European National Dances series.

SHARP, CECIL J.
1901-1927 The country dance book, volumes 1-6. London, Novello and Company, Ltd.
Includes one volume of traditional English dances collected in country villages, one volume of figures for the running set, and four volumes of dances from Playford's The English Dancing Master (1650-1728).
1912-1913 The sword dances of northern England, together with the horn dance of Abbots Bromley. 3 vols. London, Novello and Company, Limited.

SHARP, CECIL J. AND HERBERT C. MACILWAINE
1907 The morris book. London, Novello and Company, Limited.
Intended to help those interested in reviving morris dancing.

(HOW TO FOLK DANCE INSTRUCTION BOOKS, CONTINUED)

SHAW, LLOYD
1948 The round dance book. Caldwell, Idaho, Caxton Printers, Ltd.
Thorough background information and instructions for over 120 dances.
1949 Cowboy dances. Caldwell, Idaho, Caxton Printers.
Instructions for traditional Western dances. Many photographs.

SMITH, FRANK H. AND ROLF E. HOVEY
1955 The Appalachian square dance. Berea, Kentucky, Berea College.

THISSE-DEROUETTE, ROSE
1967 Danses Populaires de Wallonie. Luttre, Impr. F.& N. Dantinne.
Includes dance descriptions and music.

TLLLHAGEN, CARL-HERMAN AND NILS DENCKER
1951 Svenska Folklekar Och Danser. Stockholm, Bokverk.
Collection of Swedish songs and dances, mostly from manuscripts.

TOLENTINO, FRANCISCO REYES
1946 Philippine national dances. New York, Silver Burdett Co.
Cultural background, music, photographs, and dances are all included.

TOLMAN, BETH AND RALPH PAGE
1937 The country dance book; the old-fashioned square dance, its history, lore, variations & its callers. Complete and joyful instructions. New York City, Farrar & Rinehart.
Country dances of New England. Includes contras, quadrilles, etc.

VAN DOREN, CARL
1919 Play-party songs from eastern Illinois. Journal of American Folklore 32:486-496.

WEDGEWOOD, HARRIET L.
1912 The play-party. Journal of American Folklore 25:268-273.

WOLF, JOHN Q.
1965 A country dance in the Ozarks in 1847. Southern Folklore Quarterly XXIX:319-321.

(HOW TO FOLK DANCE INSTRUCTION BOOKS, CONTINUED)

WOLFORD, LEAH JACKSON
1916 The play party in Indiana. Indianapolis, Indiana Historical Commission.

WOLSKA, HELEN
1952 Dances of Poland. London, Parrish.
Handbooks of European National Dances series.

WOOD, MELUSINE
1952 Some historical dances: twelfth to nineteenth century. London, Imperial Society of Teachers of Dancing.
1956 More historical dances. London, C.W. Beaumont.
1960 Advanced historical dances. London, Imperial Society of Teachers of Dancing.
The three above all include instructions and music arranged for the piano.

HISTORICAL STUDIES INVOLVING DANCE

ALFORD, VIOLET
1962 Sword dance and drama. London, Merlin Press.
Traces sword dance and drama throughout Europe.

ALLEN, FREDERICK ALLAN
1931 Only yesterday: an informal history of the 1920's. New York, Harper & Brothers.
Includes 1920's responses to dancing.

ANDERSON, JACK
1974 Dance. New York, Newsweek Books.
Concentrates on art and theater dance.

ANDERSON, JOHN Q.
1956 Frolic: social dancing on the southern frontier. Dance Magazine, October 1956, pp. 14-16, 83, 85, and November 1956, pp. 35, 80-81.

ANDREWS, EDWARD DEMING
1940 The gift to be simple: songs, dances, and rituals of the American Shakers. New York, J.J. Ausgustin.
1942 The dance in Shaker ritual. Dance Index, April 1942, pp. 56-67.

BLAND, ALEXANDER
1976 A history of ballet and dance in the western world. New York, Praeger Publishers.

BOND, CHRYSTELLE T.
1976 Chronicle of dance in Baltimore 1780-1814. Dance Perspectives 17:1-49.

BREATHNACH, BREANDAN
1971 Folk music and dances of Ireland. Dublin, Talbot Press.

CHENEY, SHELDON
1970 The art of the dance. New York, Theatre Arts Books. (First published in 1928.)
A memorial book of essays by Isadora Duncan.

DAMON, S. FOSTER
1957 The history of square dancing. Barre, Vermont, The Barre Gazette.
A detailed discussion of the roots and history of American square dancing.

DOWNER, ALAN S. (ed.)
1966 The memoir of John Durang: American actor 1785-1816. Pittsburgh, University of Pittsburgh Press.
Memoir of America's first professional dancer.

(HISTORICAL STUDIES INVOLVING DANCE, CONTINUED)

EMERY, LYNNE FAULEY
1972 Black dance in the United States from 1619 to 1970. Palo Alto, California, National Press Books.
Reference source for the influences of Afro-American and White dance on each other.

EMMERSON, GEORGE S.
1971 Rantin' pipe and tremblin' string: a history of Scottish dance music. Montreal, McGill-Queen's University Press.
1972 A social history of Scottish dance; ane celestial recreation. Montreal; McGill-Queen's University Press.

FEDERAL WRITERS' PROJECT
1938 Iowa: a guide to the Hawkeye State. New York, Viking Press.
Compiled and written by the Federal Writers' Project of the Works Progress Administration for the State of Iowa. Includes some descriptions of dancing. Similar Federal Writers' Project works may be found dealing with other states.

FEINTUCH, BURT
1981 Dancing to the music: domestic square dances and community in southcentral Kentucky, ca. 1880-1940. Journal of the Folklore Institute 18:49-68.
Based on interviews with dancers, callers, and musicians.

FRANKS, A.H.
1963 Social dance: a short history. London, Routledge and K. Paul.

FRAZER, LILLY GROVE, LADY
1895 Dancing. London, Longmans, Green and Co.
Part of the Badminton Library of Sports and Pastimes. With numerous illustrations. Includes historical information as well as practical notes for dancing and giving balls.

FURNAS, J.C.
1969 The Americans: a social history of the United States 1587-1914. New York, G.P. Putnam's Sons.
Includes information on French dancing masters, hootchy-kootchy dancers, Shaker dances, and ragtime dances.

(HISTORICAL STUDIES INVOLVING DANCE, CONTINUED)

GALLINI, GIOVANNI-ANDREA

1762 A treatise on the art of dancing. London, By the Author.

An early history of dancing including accounts of dancing in other parts of the world, the history of ancient dance, requirements for the perfection of the art of dancing, and thoughts on the utility of learning to dance.

GAMMOND, PETER

1975 Scott Joplin and the ragtime era. London, Angus & Robertson.

History and criticism of ragtime music.

GRONOW, REES HOWELL, CAPTAIN

1873 Anecdotes of celebrities of London and Paris. To which are added the last recollections of Captain Gronow. London, Smith, Elder & Co.

The gossip of English and French elite society.

1889 The reminiscences and recollections of Captain Gronow... 1810-1860. London, J.C. Nimmo.

HARTLEY, DOROTHY

1979 Lost country life. New York, Pantheon Books.

A history of pre-industrial life in England, including some mentions of dancing.

HELM, SIBYL R.

1970 The Shakers. CORD News 2:27-39.

Survey of Shaker dance literature.

HORST, LOUIS

1974 Pre-classic dance forms. New York, Dance Horizons. (First published in 1937.)

Descriptions of specific dances including the minuet, bourree, rigaudon, pavane, and others.

JOHNSON, DAVID

1972 Music and society in lowland Scotland in the eighteenth century. London, Oxford University Press.

KARPELES, MAUD

1967 Cecil Sharp: his life and work. Chicago, University of Chicago Press, and London, Routledge and Kegan Paul.

Study of the work of the famous folk dance scholar.

KENNEDY, DOUGLAS

1950 England's dances; folk dancing today and yesterday. London, Bell.

Provides historical and functional analysis of English folk dancing of the past and present.

(HISTORICAL STUDIES INVOLVING DANCE, CONTINUED)

KENNEDY, DOUGLAS
1964 English folk dancing today and yesterday. London, G. Bell.

LAVER, JAMES (ed.)
1955 Memorable balls. London, Ryerson Press.
Accounts of elite society dances.

LAWSON, JOAN
1953 European folk dance, its national and musical characteristics. London, Sir Isaac Pitman and Sons, Ltd.

MARKS, JOSEPH
1957 America learns to dance; a historical study of dance education in American before 1900. New York, Exposition Press.

MARTIN, JENNIFER KAYE
1977 The English dancing master, 1660-1728: his role at court, in society and on the public stage. Ph.D. dissertation, University of Michigan.

MAYO, MARGOT
1943 The American square dance. New York, Sentinel Books.

MICHEL, ARTHUR
1944 Polka, the dance sensation of 1844. Dance Magazine, January 1944, pp. 6-7, 30, and February 1944, pp. 16-17, 30-32.
1945 The earliest dance manuals. Medievalia et Humanistica 3:117-131.

MIGEL, PARMENIA
1972 The ballerina, from the court of Louis XIV to Pavlova. New York, Macmillan.

NETTL, PAUL
1947 The story of dance music. New York, Philosophic Library.

NYE, RUSSEL
1970 The unembarrassed muse: the popular arts in America. New York, Dial Press.

QUIREY, BELINDA, ET AL.
1976 May I have the pleasure? London, B.B.C. Publications.
A history of popular dancing.

(HISTORICAL STUDIES INVOLVING DANCE, CONTINUED)

RICHARDSON, PHILIP JOHN SAMPEY

1946 A history of English ballroom dancing (1910-1945). London, H. Jenkins.

1950 The story of the Charleston. The Dancing Times, September 1950, pp. 751, 753, 755.

1960 The social dances of the nineteenth century in England. London, H. Jenkins.

RUST, BRIAN A.

1974 The dance bands. New Rochelle, New York, Arlington House Publishers.
A history of dance orchestras, 1920's to 1940's.

SACHS, CURT

1937 World history of the dance. New York, W.W. Norton & Company, Inc.
Lengthy and authoritative overview of dance in many parts of the world, but dated in its ethnocentric perspective.

1946 The commonwealth of art; style in the fine arts, music and the dance. New York, W.W. Norton & Company, Inc.

SCHMIDT, MARTIN F. AND DEE BROWN

1955 The settlers' West. New York, Charles Scribner's Sons.
A historical view of the settling of the West with several mentions of dancing. Little documentation make information useful to researchers.

SCHNEIDER, GRETCHEN A.

1969 Pigeon wings and polkas: the dances of the California miners. Dance Perspectives 39.
Materials drawn from contemporary sources. Many illustrations. A Dance Perspectives monograph.

SELLAR, ROBERT

1888 The history of the county of Huntington and of the Seigniories of Chateaugay & Beauharnois from their first settlement to the year 1838 and revised to the 1900's. Huntington, Quebec, The Canadian Gleaner.
An early and detailed history based on oral accounts.

SHARP, CECIL AND A.P. OPPE

1924 The dance; an historical survey of dancing in Europe. New York, Minton, Blach & Company.

SIMON, GEORGE THOMAS

1971 Simon says: the sights and sounds of the swing era, 1935-1955. New Rochelle, New York, Arlington House.

(HISTORICAL STUDIES INVOLVING DANCE, CONTINUED)

SPALDING, MARTIN J.
1972 Sketches of early Catholic missions in Kentucky. New York, Arno Press. (First published in 1844.)
Includes accounts of dancing and Catholic response to dancing as early as 1795.

STEARNS, MARSHALL WINSLOW AND JEAN STEARNS
1968 Jazz dance; the story of American vernacular dance. New York, Macmillan.

TERRY, WALTER
1956 The dance in America. New York, Harper.
Deals primarily with art and theater dance.

VAN CLEEF, JOY
1976 Rural felicity: social dance in 18th century Connecticut. Dance Perspectives 65.
A Dance Perspectives monograph. Information on music, dances, instruments, dancing lessons, clothing.

VUILLIER, GASTON
1977 A history of dancing from the earliest ages to our own times. Boston, Longwood Press, Inc. (First published in 1898.)

YOUNG, GEORGE MALCOM
1934 Portrait of an age. In Early Victorian England, 1830-1865, volume two. London, Oxford University Press.

RELIGIOUS AND ETHICAL COMMENTARY ON DANCE

ADDAMS, JANE
1913 The public dance halls of Chicago. The Ladies Home Journal 3:19.
A discussion of immoral conditions and a plea to correct them.

RHODE ISLAND HISTORICAL SOCIETY
1930 Dance regulations of 1747. Rhode Island Historical Collection XXIII:56-59

AMERICAN TRACT SOCIETY
1847? Dancing as a social amusement by professed Christians, or their children. New York, American Tract Society. Publication number 491.

DONALDSON, HEBER
1881 Dancing, is it a sin? Trial and suspension of Heber Donaldson, of Oil City, Penn'a. His defense before the Presbyterian Synod of Erie, delivered at Erie, Penn'a., October 22, 1881. Minutes of the session of the Presbyterian Church of Emlenton, Pa., and other records in the case. Oil City, Pennsylvania, Ormston & Hosey.

MARKS, JOSEPH E. (ed.)
1975 The Mathers on dancing. Brooklyn, Dance Horizons.
Includes "A bibliography of anti-dance books (1685-1963)." Two essays: "An arrow against profane and promiscuous dancing drawn out of the quiver of the scriptures," 1685, by Increase Mather; and "A cloud of witnesses," 1700, by Cotton Mather.

MOREAU DE SAINT-MERY, M.L.E.
1975 Dance. New York, Dance Horizons.
Article drawn from the work titled: Repertory of colonial information, published in 1796.

SCHOLES, PERCY ALFRED
1934 The Puritans and music in England and New England; a contribution to the cultural history of two nations. London, Oxford University Press.

LITERARY SOURCES

ALCOTT, LOUISA MAY
1968 Little women. Boston, Little, Brown and Company. (First published 1868.)
Discussion of several dance events.

BLACK, WILLIAM
1877 The Diary of William Black. Pennsylvania Magazine of Historical Biography I.

CATHER, WILLA
1918 My Antonia. Boston, Houghton Mifflin Company.
Includes detailed description of the context of rural dancing in the late 1800's.

CRESSWELL, NICHOLAS
1924 The journal of Nicholas Cresswell, 1774-1777. New York, n.p.

DAILY YEOMAN, THE
1880 The leap year hop. Frankfort (Kentucky) Daily Yeoman, 12 January 1880.
Description of dance attended by state congressmen.

DUNCAN, LOIS
1970 Peggy. Boston, Little, Brown and Company.
Fictionalized biography of Peggy Shippen and the Philadelphia dance events she attended at the time of the American Revolution.

FITHIAN, PHILIP VICKERS
1957 Journal and letters of Philip Vickers Fithian, 1773-1774. Williamsburg, Colonial Williamsburg.

LUTES, DELLA T.
1937 Home grown. Boston, Little, Brown and Company.
Detailed description of dancing in southeastern Michigan during the author's own childhood.

NAZRO, JOSIE L.
1860-1862 Civil War diary. Manuscript in the Kentucky Library, Bowling Green.

ROBINSON, CLIFF
1958 Swing your partners--30,000 of them. Louisville Courier-Journal Magazine, 8 June 1958, p. 62.

SCHRODER, TOM
1981 Florida's Indians: a question of survival. Fort Myers News-Press, 31 May 1981.

(LITERARY SOURCES, CONTINUED)

SINCLAIR, UPTON
1950 The Jungle. New York, The Viking Press. (First published 1905.)
Includes a lengthy description of a Lithuanian wedding celebration in Chicago.

SPIRIT OF THE TIMES
1827 Dancing academy. Bowing Green (Kentucky) Spirit of the Times, 15 September 1827.
Advertisement for the opening of a dancing academy.

STEPHENS, MRS. ANN SOPHIA WINTERBOTHAM
1855 The old homestead. New York, Bunce & Brother.
A recollection of New England farm life.

TEVIS, MRS. J.A.
1878 Sixty years in a schoolroom: an autobiography of Mrs. Julia A. Tevis, principal of Science Hill Female Academy. Cincinnati, Western Methodist Book Concern.

THWAITES, REUBEN GOLD (ed.)
1959 The Jesuit relations and allied documents: travels and explorations of the Jesuit missionaries in New France 1610-1791. 73 vols. New York, Pageant Book Company.
Includes some descriptions of Native American dance events.

TILGHMAN, MOLLY AND HETTY TILGHMAN
1926 Letters of Molly and Hetty Tilghman, 1782-1790. Maryland Historical Magazine XXI.

TROLLOPE, MRS. FRANCES
1832 Domestic manners of Americans. 2 vols. London, Whittaker, Treacher & Co.

WILDER, LAURA INGALLS
1971 Little house in the big woods. New York, Harper & Row, Publishers. (First published in 1932.)
Includes chapter "Dance at Grandpa's," pp. 131-155.

WISTER, OWEN
1902 The Virginian. New York, Grosset & Dunlap.
Dance description inlcludedon pp. 107-122.

SHEPHERD, JEAN
1974 Wanda Hickey's night of golden memories and other disasters. New York, Dell Publishing, Inc.
Description of junior prom in an urban Indiana high school included.

ICONOGRAPHIC SOURCES

BLOCH, MAURICE E.
1975 The drawings of George Caleb Bingham with a catalogue raisonne. Columbia, University of Missouri Press.
An example of an artist's preliminary sketches for paintings. Clothing detail is excellent and very visible in the sketches.

BUCKMAN, PETER
1979 Let's dance. New York, Penguin Books.
Popular culture book full of photographs, engravings, etc. Bibliography may lead to other iconographic sources.

CRAVEN, THOMAS (ed.)
1958 A treasury of art masterpieces from the Renaissance to the present day. New York, Simon and Schuster.

DENIS, VALENTIN
1961 All the paintings of Pieter Bruegel. New York, Hawthorn Books, Inc.
Flemish painter of the 1500's. Includes some dancing scenes.

FAMILY OF MAN, THE
1955 The family of man. New York, Museum of Modern Art.
Photographs related to music and dance found on pages 97-119.

LAMPKIN, LUCY
1935 The dance in art; a book of dances, poems, paintings, sculpture and music. New York, J. Fischer & Brothers.

LIPMAN, JEAN, AND ALICE WINCHESTER
1974 The flowering of American folk art (1776-1876). New York, The Viking Press.

MC DERMAT, JOHN FRANCIS
1959 George Caleb Bingham, river portraitist. Norman, Oklahoma, University of Oklahoma Press.

MC DONAGH, DON
1979 Dance fever. New York, Random House.
Covers early American dances by decade from 1890 through 1979. Includes many illustrations but scant documentation.

MILLER, LEWIS
1966 Lewis Miller: sketches and chronicles. York, Pennsylvania, The Historical Society of York County.
Pennsylvania German folk artist from the early 1800's.

(ICONOGRAPHIC SOURCES, CONTINUED)

ISRAEL, FRED L. (ed.)
1968 1897 Sears Roebuck catalogue. New York, Chelsea House Publishers.

TERRY, WALTER AND JACK RENNERT
1975 100 years of dance posters. New York, Universe Books.

DANCE MUSIC SOURCES

ALLEN, N.H.
1897 Old time music and musicians. Connecticut Quarterly III:67-76.

BETHKE, ROBERT D.
1979 Old-time fiddling and social dance in central St. Lawrence County. New York Folklore Quarterly 30: 163-184.

BREMNER, ROBERT
1972 The harpsichord or spinnet miscellany. Williamsburg, Colonial Williamsburg. (First published in 1765.)
A keyboard instruction book.

CAMUS, RAOUL F.
1976 Military music of the American Revolution. Chapel Hill, University of North Carolina.

CHAPPELL, WILLIAM
1961 Popular music of the olden times; a collection of ancient songs. Ballads and dance tunes illustrative of the national music of England. 2 vols. New York, Dover. (First published in 1855-1859.)
Includes ballads, dance tunes, ancedotes, and history.

COHN, NIK
1969 Awopbopaloobop alopbamboom: pop from the beginning. London, Weidenfeld & Nicholson, Ltd.

ENGEL, CARL
1931 Music from the days of George Washington. Washington, United States George Washington Commission.

FISHER, WILLIAM ARMS
1931 The music that Washington knew. New York, Oliver Ditson Company, Inc.

FLEMING-WILLIAMS, NAN AND PAT SHULDHAM-SHAW
1965 A popular selection of English dance airs, book I. London, English Folk Dance and Song Society.
Seventeenth and eighteenth century country dance tunes.
1967 A popular selection of traditional dance airs, book II. London, English Folk Dance and Song Society.

GILLETT, CHARLIE
1970 The sound of the city; the rise and fall of rock and roll. New York, Outerbridge & Dienstfrey.

(DANCE MUSIC SOURCES, CONTINUED)

HITCHCOCK, H. WILEY (ed.)
1975 American musical miscellany. New York, Da Capo. (First published in 1798.)

HOWE, ELIAS
1864 Musician's omnibus; containing forty setts of quadrilles, including waltz, polka and schottische, with calls, and an immense collection of polkas [etc.] for the violin, flute, coronet, clarionette, &c. Boston, By the Author.

KENNEDY, PETER (ed.)
1951 The fiddler's tune book. New York, Hargail Music Press.
Contains "100 traditional airs."
1954 The second fiddler's tune book. New York, Hargail Music Press.
Contains "100 traditional airs."

KIDSON, FRANK (coll. and ed.)
1890 Old English country dances; gathered from scarce printed collections, and from manuscripts. London, W. Reeves.

KMEN, HENRY A.
1966 Music in New Orleans: the formative years, 1791-1841. Baton Rouge, Louisiana State University Press.

LOWENS, IRVING
1964 Music and musicians in early America. New York, Norton.

MANGLER, J.E.
1965 Rhode Island music and musicians, 1733-1850. Detroit, Information Coordinators, Inc.
A compilation of data from contemporary newspapers.

MARROCCO, THOMAS AND HAROLD GLEASON
1964 Music in America: an anthology from the landing of the Pilgrims to the close of the Civil War 1620-1865. New York, Norton.

PICHIERRI, LOUIS
1960 Music in New Hampshire. New York, Columbia University Press.

RILEY, EDWARD
1973 Riley's flute melodies, volume I. New York, Da Capo. (First published in 1818.)

WHITCOMB, IAN
1973 After the ball: pop music from rag to rock. New York, Simon and Schuster.
A history of popular music from ragtime to today.

(DANCE MUSIC SOURCES, CONTINUED)

WILKINSON, WINSTON
1942 Virginia dance tunes. Southern Folklore Quarterly VI:1-10.

WILSON, THOMAS
1817 A companion to the ball room. Third ed. London, Sherwood, Neely and Jones.
Wilson is the author of numerous dance instruction books. This one includes information on music and instruments.

WINSTOCK, LEWIS S.
1970 Songs & music of the Redcoats; a history of the war music of the British army 1642-1902. Harrisburg, Pennsylvania, Stackpole Books.

WOLFE, RICHARD
1964 Secular music in America, 1801-1825; a bibliography. 3 vols. New York, The New York Public Library.

CLOTHING SOURCES

AMERICAN ASSOCIATION FOR STATE AND LOCAL HISTORY
1400 Eighth Avenue South
Nashville, Tennessee 37203
Available: 1873 Bustle Pattern
Audio-visual kit, How to Create Period Costume

BARTON, LUCY
1961 Historic Costume for the Stage. Boston, Walter H. Baker Company.
Includes both male and female attire from 4000 B.C. Egyptian clothing through 1914 attire. Many illustrations.

BLUM, STELLA (ed.)
1974 Victorian fashions & costumes from Harper's Bazaar, 1867-1898. New York, Dover Publications, Inc.

BRADFIELD, NANCY
1968 Costume in detail, women's dress 1730-1930. Boston, Plays, Inc.
Very detailed illustrations. Dimensions given. Includes undergarments. Covers women only.

CASTLE, MRS. VERNON
1914 My idea of the dance dress. The Ladies' Home Journal, October 1914, p. 31.
Illustrations of four dresses designed by the author.

COLEMAN, ELIZABETH A.
1975 Of men only: a review of men's and boy's fashions, 1750-1975. Brooklyn, The Brooklyn Museum.
Authoritative source on men's clothing.
1977 A bibliography on American costume. Museum News 56: 65, 67, 69, 70.

ETHNIC ACCESSORIES
P.O. Box 250
Forestville, California 95436
Available: catalog including Folkwear company patterns including ethnic and historical clothing.

GOHN BROTHERS
Middlebury, Indiana 46540
Available: shoes, fabric, broadfall trousers, and some other items of clothing appropriate for use as period clothing representations.
Gohn Brothers is a supply company for the Amish.

(CLOTHING SOURCES, CONTINUED)

GORSLINE, DOUGLAS
1952 What people wore. New York, Bonanza Books.
1,800 illustrations in chronological order from about 2750 B.C. to the 1920's.

HAIRE, FRANCES H.
1926 Folk costume book. New York, A.S. Barnes.
Includes twenty-six national folk costumes.

HORRIDGE, PATRICIA, DIANE G. SMATHER, AND DIANE L. VACHON
1977 Dating costumes: a check list method. Nashville, American Association for State and Local History.
Technical leaflet number 102. A check list to assist in the dating of women's dresses.

KIDWELL, CLAUDIA B. AND MARGARET C. CHRISTIAN
1974 Suiting everyone: the democratization of clothing in America. Washington, Smithsonian Institution Press.
Everyday clothing.

KUNCIOV, ROBERT (ed.)
1971 Mr. Godey's ladies: being a mosaic of fashions and fancies. New York, Bonanza Books.
Includes a chronology of major fashion trends from 1830 through 1879.

LADIES' INDISPENSABLE ASSISTANT
1971 Ladies' indispensable assistant. Louisville, Cookbook Collector's Library. (First published in 1852.)

LYON, MAUD
1981 History that fits: period clothing for living history interpretation. M.A. thesis, Cooperstown Graduate Program.

MONTGOMERY WARD AND COMPANY
1872 on Montgomery Ward and Company general catalog. Chicago, Montgomery Ward and Company.
Source for period clothing, instruments, furniture, and other information.

PAST PATTERNS REPLICAS
2017 Eastern, Southeast
Grand Rapids, Michigan 49507
Available: 1895-1905 patterns for ladies' garments and one man's suit.

(CLOTHING SOURCES, CONTINUED)

PATTERNS OF HISTORY
The State Historical Society
816 State Street
Madison, Wisconsin 53706
Available: Women's patterns in sizes 10, 12, and 14 from 1835 through 1899. Includes contemporary descriptions and engravings. When finished, set will include 30 different patterns.

SCHROEDER, JOSEPH J.
1971 The wonderful world of ladies' fashion. Chicago, Follett Publishing Company.
Covers 1850-1920 and includes illustrations from period books and catalogs. Some children's clothing is included.

SEARS, ROEBUCK AND COMPANY
1886 on Sears, Roebuck and Company general catalog. Chicago, Sears, Roebuck and Company.
Source for period clothing, instruments, furniture, and other items.

WARWICK, EDWARD, ET AL.
1965 Early American Dress. New York, Benjamin Blom.

WAUGH, NORAH
1964 The cut of men's clothes 1600-1900. London, Faber and Faber.
1968 The cut of women's clothes 1600-1930. New York, Theater Arts Books.

WILLETT, C. AND PHILLIS CUNNINGTON
1951 The history of underclothes. London, Michael Joseph.

WORRELL, ESTELLE ANSLEY
1980 Children's costume in America 1607-1910. New York, Charles Scribner's Sons.